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ABSTRACT

The data which serves as the foundation of this work was collected by means of a mailed questionnaire, referred to herein as the instrument. It was completed and returned by a representative sample group of subjects. Specifically, the instrument was designed in two parts: Part I - Principal's Section and Part II - Teacher's Section. Part I included questions which sought administrative facts about the school, general opinions of the administrator, and specific data about theater programs in his school. The teacher's section was developed to retrieve information about the training, experience, and theater involvement of the respondent, facts about other faculty, data pertaining to the play production program and curricular theater program, facilities for theater classes and production, and general opinions of the respondent. The most notable finding provided by the 1,352 respondents to the survey was that most United States high schools put on plays, but few offer theater arts courses. Another was that the best chance for a theater arts experience is a large school. (CK)

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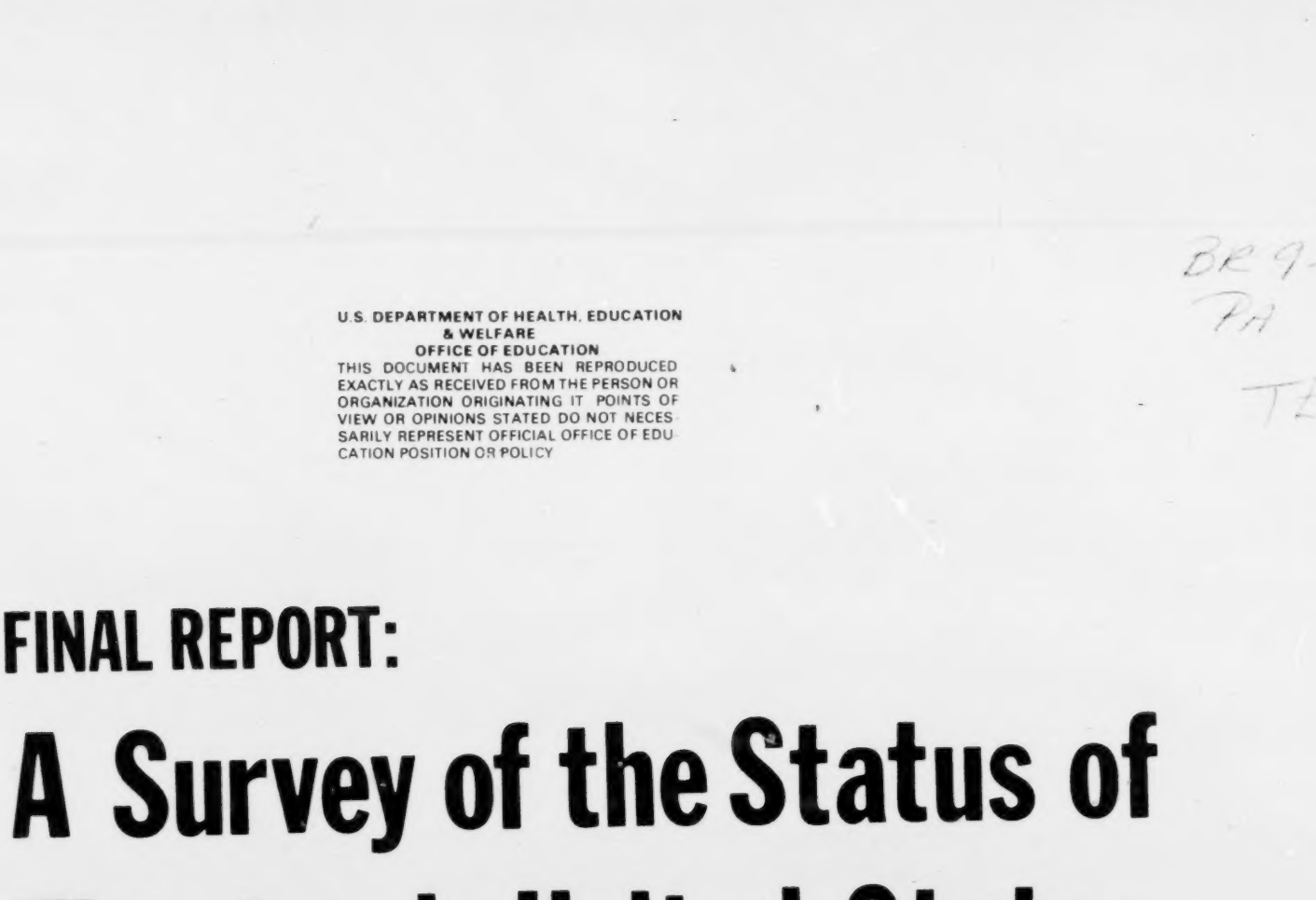

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JOSEPH L. PELUSO

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FINAL REPORT

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Grant No. OEG-3-9-0901-3-0032 (010)

A SURVEY OF THE STATUS OF THEATRE IN UNITED STATES HIGH SCHOOLS

Joseph L. Peluso

Seton Hall University

South Orange, New Jersey

November 1970

The research reported herein was performed pursuant to a grant with the Office of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgement in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

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FORWARD

The theatre arts in education, indeed in all sectors of society, do not function in isolation. That is, there is not a special art of theatre for elementary school, for secondary school, for college or university, for community theatre, for the professional theatre. It is true that differing specific goals are foremost on various educational levels and a variety of methodologies for theatre education and practice are employed at these several levels. But theatre is a single art; creativity within that art is fed and influenced from within and from without, from sophisticated theatre artist groups and from groups of enthusiastic amateurs in schools and in the community-at-large, from the drama critic and from lay critics;*i.e.*, the audience.

The high school theatre experience builds on exposure to dramatic art which is enjoyed by too few American young people in pre-secondary school years. It certainly has some effect on the attitudes our young people carry into their high schools and post-high school lives, be that as college students or as citizens in the working world. If one reflects on that view, it must follow that interest in, and concern for, the status of high school theatre must be of concern to all who touch theatre directly or vicariously. In that belief, this study is commended to all who view theatre, who study theatre, who practice theatre.

There has not been, heretofore, a comprehensive study descriptive of the character and scope of American secondary school theatre education (curricular or co-curricular). This study was undertaken and the report prepared to fill that void. The information contained in these pages depicts current conditions, practices and attitudes gathered from across the spectrum of American high schools. Hopefully, theatre educators will be aided by the findings in evaluating the nature of their problems, the effectiveness of their goals, and the directions that should be taken in future research and development.

A study of this type is possible only through the cooperation of principals and teachers of the responding schools, and that of countless individuals from various organizations, institutions and agencies. I am grateful to my employers at Seton Hall University who provided physical and administrative support and, most important, the resources of the SHU Computer Center. A significant basis of support, also, was the confidence in the value of the survey expressed by officers of the Arts & Humanities Program and the Bureau of Research, U.S. Office of Education. Further support came from the officers and members of the Secondary School Theatre Conference as well as its parent body, the American Educational Theatre Association who not only entrusted me with this study, but gave me both their counsel and their assistance.

Very special thanks are due to my "Editorial Committee" upon which I depended so heavily: Bradley G. Morison, Senior Associate, Arts Development Associates, Minneapolis; Dr. Calvin Lee Pritner, Illinois State University, Normal; Dr. Richard F. Gabriel, Director of the SHU Computer Center; Dr. Vera Mowry Roberts, Hunter College, City University of New York; Dr. Brian I. Hansen of Central Midwestern Regional Educational Laboratory (CEMREL).

Finally, I wish to remember and express heart-felt gratitude to my conscientious project secretary, Doris (Mrs. Walter) Hayden.

Joseph L. Peluso

Seton Hall University
South Orange, New Jersey
November 1970

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ORGANIZATION OF THE REPORT

The research reported herein was conducted chiefly between February, 1969 and August, 1970. However, much pilot planning and some work was accomplished before that time by a number of members of the Secondary School Theatre Conference. In particular, the earlier draft of a questionnaire prepared by SSTC's High School Theatre Survey Committee under the chairmanship of Jack Nakano of Santa Barbara (California) High School served well as a beginning model for the current study.

The body of this report is broken up into a number of parts:

Chapter One includes a statement of the rationale and need for the study. It details the size and character of the original sample of schools which were selected for participation in the survey, and the configuration of the respondent group. Also described is the corrected sample of respondent schools upon which the frequencies and percentages of reply are reported, and inferences in the body of this report made therefrom.

Chapter Two presents, in expository style, a national profile of theatre in United States high schools. In the main, the text is printed in a left-hand vertical column to allow the reader an uninterrupted overview of secondary school theatre education as seen by respondent principals and teachers. Tables of frequency and percentage of return are presented in a right-hand vertical column, but as near as possible to related text. The tables provide an easily accessible detailed look at the actual responses from which text inferences were made.

In **Chapter Three** a profile of "strong" theatre programs is drawn. The 327 schools which were depicted in this research as having "strong" (or "AA") theatre programs are profiled in the same lay-out and style as used in Chapter Two. The tables include not only percentages of returns from "AA" schools, but percentages which represent national norms. Comparisons between national and "AA" schools are thereby facilitated. The rationale, criteria and methodology employed in rating theatre program strength are also included in Chapter Three.

Chapters Four and **Five** use text, tables and figures to describe national and "AA" school data. Chapter Four concerns only the factors of size, financial resources and geographical setting vis-a-vis theatre program strength. Chapter Five takes into account other information such as regional patterns, schools with varying theatre programs, teachers with varying degrees of formal training and participation in theatre, and a number of selected items which are examined for correlation with or contrast to other information reported by the respondents.

Chapter Six attempts to summarize the significance of certain findings. Suggestions for possible action and future research and development are linked to selected findings.

The methodology employed in the various steps of the survey is described in **Chapter Seven.** With a view to satisfying the reader regarding the validity of the retrieved data, the author presents the underlying rationale and detailed description of instrument, sample, data recording and computer analysis designs; of procedures for obtaining data from selected subjects; of correlation and level of independence testing procedures; and of data evaluation and interpretation activities.

Three appendices conclude this work:

Appendix A provides the reader with facsimiles of the cover letter and the survey instrument. **Appendix B** supplies an abundance of itemized data; for virtually every question on the survey instrument, statistics are presented for schools according to national, "AA" and geographical region divisions. The horizontal lay-out of **Appendix B** gives the interested reader easy access to comparisons between and among divisions.

PROLOGUE / Highlights of Findings

PART ONE: CONFIRMED HYPOTHESES

Few United States high schools offer classroom instruction in theatre arts. The chances of such courses being offered increase in proportion to the size of the school's student body; *i.e.*, the larger the school, the greater the chance that such courses are offered. Curriculum overcrowding, limited funds and unavailability of qualified teachers – in that order – are the reasons most cited for the absence of theatre courses. The administration of curricular and/or co-curricular theatre programs is most often assigned to the English Department; few schools have drama (theatre or dramatics) departments as such.

A small number of schools have more than one teacher with specific preparation in theatre. A high percentage of teachers involved in high school theatre programs have had little or no formal preparation related to theatre art. The survey demonstrates that no more than one-third of the teachers directly concerned with such programs have completed as many as twelve or more college credit hours in theatre subjects. Where undergraduate and/or graduate credits have been earned, it is more probable that those credits were taken in dramatic literature, in criticism or in theatre history rather than in production-oriented courses such as directing, acting or technical theatre and design.

In schools where courses in theatre arts are offered, students generally earn credit equal to that given to courses in major academic disciplines. However, students are seldom given the opportunity to elect theatre courses in lieu of required academic courses. Most theatre classes are conducted in a regular classroom or in a multi-purpose auditorium.

More than ninety per cent of American high schools present at least one play annually, generally under the direction of the same teacher each year. The productions are usually presented for the general public as well as for the student body. In nearly three-quarters of the schools, high royalties may prohibit the selection of a specific play for production. Plays are usually presented in a multi-purpose auditorium or in a combination auditorium/gymnasium. Modest facilities for technical and actor preparation are available for play production. Stage lighting equipment and storage space is also limited.

Respondent teachers rank improved facilities, the expansion (and/or introduction into the curriculum) of theatre courses, and more funds for play production activities as items most desired for strengthening their total theatre programs.

Respondent principals and teachers agree that "humane goals" are the most important reasons for including theatre courses or play production activity in high school programs: (1) To enable students to grow in self-confidence and self-understanding, and (2) To provide experiences which will help increase the student's understanding of others.

PART TWO: DISPROVED HYPOTHESES

The survey definitely proved that money is not the most significant factor contributing to the strength of the high school theatre program; school size stands out clearly as the single-most important factor affecting theatre program strength. The larger the student body, the more active the theatre program and the more likely the teacher guiding that program is formally prepared to teach and/or direct in the program.

Principals do recognize the limitations of their theatre offerings. Their assessment of the strength or weakness of their programs in theatre correlates closely to the assessments arrived at through the mechanics of this survey.

Two-thirds of the respondent teachers have actively participated in theatre as undergraduates to some degree. Nearly eighteen per cent of the teachers who direct high school plays are doing so without any previous college course work in directing, acting and/or technical theatre and design. In nearly two-thirds of the cases, teachers receive some form of special compensation for their work in play production.

Nearly seventy-five per cent of the plays presented for the general public are given two or more performances. Fewer than fifty per cent of the schools present "class plays." Organized groups of students in nearly three-fourths of the schools attend plays performed by college, university, community or professional theatre companies.

Teachers say they get the most cooperation for their total theatre programs from their school administration. The next most cooperative group is the general student body; "other faculty" are third in this ranking.

CHAPTER ONE / Introduction

Recognizing the need for descriptive data of secondary school theatre education, the Secondary School Theatre Conference (SSTC), a Division of the American Educational Theatre Association, Inc. (AETA), (a national organization of theatre educators and practitioners) charged this investigator with the responsibility of seeking support for, and conducting such a study. Officers of the Arts and Humanities Program of the U. S. Office of Education demonstrated their interest in a comprehensive national report of secondary school theatre education by awarding a cooperative research grant which helped to make the research possible. Resources were contributed by both AETA and Seton Hall University. The University provided, in particular, space and equipment for the project office, consultive services and facilities of the SHU Computer Center, and the services of various administrative and business office personnel. The support of those agencies, institutions and individuals has made possible the employment of modern measurement tools and research techniques which assure the validity and reliability of this report.

It is expected that the results of the survey will help the individual theatre teacher to make meaningful comparisons between his local effort and that of schools throughout the United States. He might develop a picture of how theatre in his part of the country is similar to or different from high school theatre in other regions. Finally, he may draw some conclusions with regard to the strength of his theatre offerings in comparison to the 24.2 per cent of American high schools that are depicted later in this study as having "strong" theatre programs.

The work has, however, a number of more broadly significant values. Because there is so little factual-statistical information available regarding the survey topic, the report might serve as a central source for theatre educators in their planning for the improvement of secondary school theatre education. The report can also be useful in the following ways:

A. Educators will have a comprehensive picture of the conditions and practices in high school theatre education.

B. The many hypotheses underlying secondary school theatre philosophies and practices can be more objectively evaluated.

C. Professional theatre education organizations can draw upon the data in the preparation of reports, action proposals and future research projects.

D. Arts-oriented individuals and groups might utilize the data in the preparation of plans for the improvement of:
   1. Teacher training in colleges and universities
   2. In-service teacher training
   3. High school theatre curriculum development
   4. Theatre teacher certification
   5. Research in secondary school theatre education and production
   6. Articulation among all areas and levels of theatre and theatre education
   7. Articulation with related diciplines

PROCEDURE

A. The data which serves as the foundation of this work was collected by means of a mailed questionnaire, referred to herein as the "instrument." It was completed and returned by a representative sample group of subjects. Specifically, the instrument was designed in two parts: **Part I — Principal's Section** and **Part II — Teacher's Section. Part I** was directed to the principal of the selected school with a request that he complete that section and return it, or have it completed by another administrator in his school above the level of department head. He was asked to pass **Part II**

along to the teacher most directly concerned with programs in theatre and dramatic arts.

The **Principal's Section** included questions which sought administrative facts about the school; general opinions of the administrator; and specific data about theatre programs and other selected programs in his school. The **Teacher's Section** was developed to retrieve information about the training, experience and theatre involvement of the respondent; facts about other faculty; data pertaining to the play production program and curricular theatre program; facilities for theatre classes and production; and general opinions of the respondent. Two follow-up mailings were sent to those subjects who did not respond to previous requests for participation in the Survey.

The steps taken in the design and testing of the survey instrument are discussed in Chapter Seven, and a facsimile of the instrument is included as Appendix A.

B. The computations in the report are based on the data returned by 1,352 schools representing all fifty of the United States and the District of Columbia. Table 1.1 lists the total population of American secondary schools from which the original sample of 3,332 was randomly selected, the actual return of 1,606 completed questionnaires, and other selected data designed to give the reader a summary view of the group of schools from which the data are drawn and certain inferences made.

Table 1.1

DEVELOPMENT OF THE FINAL SAMPLE

To al schools in U. S.	22,214 [a]	
Total sample of schools selected to receive questionnaire	3,332 [b]	(15.00% of 22,214)
Total schools returning questionnaire	1,606	(48.19% of 3,332)
Total schools in corrected sample	1,352 [c]	(6.08% of 22,214) (40.57% of 3,332)

[a]Source: National Association of Secondary School Principals, as of June 1, 1969

[b]Methodology for selecting sample is discussed in Chapter Seven.

[c]Methodology for developing the corrected sample is discussed in Chapter Seven.

C. The original sample of 3,332 schools was drawn to assure representativeness with regard to whether or not the school was supported by public or private funds, the size of school and geographical distribution. An effort was made to develop a final sample of schools with regard to geographical distribution, size and funding factors. Table 1.2 demonstrates a closer relationship between the desired percentages and the percentages of the **corrected** return than between the desired percentages and those of the **actual** return. The table further shows the frequencies and percentages of the actual return and those effected in the corrected sample.

Table 1.2

COMPARISON OF DESIRED RETURN, ACTUAL RETURN AND CORRECTED SAMPLE ACCORDING TO SOURCE OF FUNDING, SCHOOL SIZE AND GEOGRAPHICAL LOCATION

	Percentage Desired	Actual Return No.	Actual Return %	Corrected Sample No.	Corrected Sample %
Source of Funding					
Public	88.0	1,338	83.3	1,095	81.0
Private	12.0	268	16.7	257	19.0
Total	100.0	1,606	100.0	1,352	100.0
Size of Student Enrollment					
Up to 499	53.4	762	47.4	734	54.3
500 – 749	17.7	235	14.6	216	16.0
750 – 999	9.5	145	9.0	120	8.9
1,000 – 1,999	15.1	310	19.3	192	14.2
2,000 & over	4.2	154	9.6	90	6.7
Total	99.9	1,606	99.9	1,352	100.1
Geographical Location by Regions					
1. New England (ME, NH, VT, MA, RI, CT)	5.6	101	6.3	92	6.8
2. Mid Atlantic (NY, NJ, PA, DE, WV, MD, DC)	14.7	307	19.1	204	15.1
3. The South (VA, NC, SC, FL, GA, AL, MS, LA)	19.5	176	11.0	176	13.0
4. Middle States (TN, KY, MO, AR)	9.4	108	6.7	108	7.9
5. Southwest (OK, TX, NM, AZ)	10.0	138	8.6	136	10.1
6. Midwest (OH, IN, IL, MI)	14.2	280	17.4	220	16.3
7. Upper Midwest (MN, WI, ND, SD, IA, NB, KS)	14.4	241	15.0	224	16.6
8. Rocky Mountains (MT, ID, WY, UT, CO, NV)	3.8	73	4.5	63	4.7
9. Pacific (AK, WA, OR, CA, HI)	8.4	182	11.3	129	9.5
Total	100.0	1,606	99.9	1,352	100.0

D. "Strong ("AA") schools" refers to 327 schools (24.2 per cent of the corrected sample of 1,352) which received an "A" rating in **Theatre Activity** and an "A" rating in **Theatre Teacher Background.** Ratings of "A," "B," "C," or "D" in both categories were awarded to each school according to a set of criteria developed for use in this research. Those criteria and the scoring systems were designed specifically for the survey. They are listed and explained in Chapter Three.

The strong theatre school has been identified for the purposes of this study as one which earned an "A" rating for its theatre program **and an "A"** rating of the theatre (training and experience) background of the teacher who answered the questionnaire.

E. A number of symbols and terms appear in the text and in the many tables and figures of the body and appendices of this report. The key which follows will assist the reader of the study:

a. P-1, P-2, etc. – refer to item #1, item # 2, etc. of **Part I – Principal's Section** of the survey instrument.

b. T-1, T-2, etc. – refer to item #1, item #2, etc. of **Part II – Teacher's Section** of the survey instrument.

c. **n** – refers to the **number** of schools in a sample group
   ex: n=1,352 (the number of the corrected sample = 1,352)
   n= 327 (the number of "AA" schools= 327)

d. **frequency, f** or **No.** – refers to the actual number of respondents checking a particular item within a question.

e. **Percentage** or **%** – generally refers to the percentage of total responses to a given question according to the various options of that question. In tables where the percentages are computed on a different basis, an appropriate notation explains the difference.

f. **Mean, mean score** or **M-S** – refers to the average of all responses given to specific items within selected questions.

g. **Rank** or **R** – refers to the **order** (1st, 2nd, 3rd, etc.) in which respondents scored various items within specific questions.

h. **NA** – refers to "No Answer" in response to a particular question or option.

CHAPTER TWO / Theatre in the Average American High School: A Profile

From the responses to the questionnaire, certain facts have been derived concerning the nature of the average American high school and its theatre program as seen by its principal and its theatre teacher.

THE HIGH SCHOOL

Over 70 per cent of the high schools in the United States are organized in a 7-12, 9-12 or 10-12 grade pattern. The 9th-12th grade arrangement is most popular.

The majority of schools (54.3 per cent) enroll under 500 pupils with only one-fifth serving student bodies in excess of 1,000.

Eighty-one per cent of the country's high schools are public while 19 per cent are privately supported by either religious groups or non-sectarian agencies.

More than one-half of our secondary schools are located in rural areas. Of the remaining 47 per cent roughly half are in suburban settings and the rest found in urban centers.

The greatest number of schools (33.1 per cent) spend $500 to $700 per pupil, but nearly one-quarter of all U.S. secondary schools spend under $500 per student. Only about 10 per cent report a per-pupil expenditure (in average daily attendance) of $1,000 or more.

Table 2.1

P-1. What grades does your school include?

	No.	%		No.	%
K-12	188	13.9	9-12	536	39.6
1-12	113	8.3	10-12	196	14.4
4-12	3	.2	10-14	0	.0
7-12	246	18.1	Other	70	5.1

Table 2.2

P-2. Check category which includes your total current enrollment for grades 9 and above:

	No.	%
Under 499	734	54.3
500-749	216	16.0
750-999	120	8.9
1,000-1,999	192	14.2
2,000 and over	90	6.7

Table 2.3

P-3. Check type of school:

	No.	%
Public	1,095	81.0
Private, Catholic	164	12.1
Private, Jewish	5	.4
Private, Protestant	18	1.3
Private, non-sectarian	54	4.0
Other	16	1.2

Table 2.4

P-6. Check type of area in which your school is located:

	No.	%
Urban	279	20.6
Suburban	318	23.5
Rural	714	52.8
Other	38	2.8
NA	3	.2

Table 2.5

P-7. Check category which includes the approximate annual per pupil expenditure in average daily attendance in your school or school district:

	No.	%		No.	%
up to $499	307	22.7	$1,100-$1,299	47	3.5
$500-$699	448	33.1	$1,300-$1,599	27	2.0
$700-$899	239	17.7	$1,600-$1,999	19	1.4
$900-$1,099	91	6.7	$2,000 or more	136	2.7
			NA	138	10.2

THE PRINCIPAL

The principal of the average American high school feels that there should be "somewhat more emphasis" on the visual and performing arts in all American secondary schools than is currently the case. Among his colleagues one in four feels there should be "much more emphasis" while only one in a hundred feels there is currently too much emphasis.

He clearly feels that co-curricular music activities and physical education courses are the most important of ten selected activities in the arts and in athletics often offered by high schools; art and music appreciation courses are rated least important. He ranked theatrical productions 7th and courses in theatre arts 8th. Generally, he feels that active participatory activities are more important than passive, "appreciation" activities.

With respect to the goals of high school theatre programs, the average principal feels that theatre is important because of its ability to help students grow in self-understanding and the understanding of others. Generally, he does not believe that a high school theatre program should be concerned with the identification and development of talent in the theatre arts. Providing students with "a profound experience of theatre art" is the least favored of possible goals for a theatre program.

Table 2.6

P-8. If asked to make a general judgment on the visual and performing arts in all American secondary schools, do you think there should be:

	No.	%
A. Much more emphasis	316	23.4
B. Somewhat more emphasis	775	57.3
C. No change in emphasis	216	16.0
D. Somewhat less emphasis	9	.6
E. Much less emphasis	5	.4
• NA	31	2.3

Table 2.7

P-9. Below are listed ten kinds of programs which high schools often have.
Check the five you consider most important, whether or not your school has them:

	No.	%	Rank
A. Fine arts courses (painting, drawing, etc.)	954	70.5	3
B. Co-curricular music activities (bands, choruses, etc.)	1,174	84.8	1
C. Physical Education courses	1,097	81.1	2
D. Theatrical productions	443	32.8	7
E. Music appreciation courses	279	20.6	9
F. Debate and other speech activities	784	58.0	5
G. Competitive sports	911	67.3	4
H. Courses in theatre and dramatic arts	329	24.3	8
I. Art appreciation courses	197	14.5	10
J. Creative writing courses	591	43.7	6

Table 2.8

P-10. Below are six possible reasons for including theatre courses and play production activity in high school programs.
Please rank items A through F, in order of importance by placing numbers 1 (most important) through 6 (least important).

	Mean Score	Rank
A. To identify and develop talent in the theatre arts	2.51	5
B. To provide experiences which will help increase the student's understanding of others	4.63	2
C. To enable student to grow in self-confindence and self understanding	5.23	1
D. To develop taste for the appreciation of excellence in theatre	3.69	3
E. To provide students with a profound experience of theatre art	2.37	6
F. To provide instruction so that students can eventually participate in theatre as a leisure-time activity	2.84	4

His high school presents a musical, a full length play and one-act play during each school year. (Actually, 92 per cent of American high schools put on one or more plays annually.) General production supervision is in the hands of the same faculty member every year, while in about a quarter of all schools production responsibility is shared by a group of faculty.

Table 2.9

P-11. Does your school put on one or more plays every school year?

	No.	%
Yes	1,247	92.2
No	105	7.8

Table 2.9A

P-11A. If YES- Check below who is responsible for producing those plays:

	No.	%*
a. The same individual faculty member every year	748	60.0
b. A different faculty member each year	81	6.5
c. A group of faculty members share responsibility	334	26.8
d. Other	80	6.4
NA	4	.3

* Percentages computed on 1,247 (number of respondents reporting that plays are produced).

Our typical school has a drama club or similar activity, but does not have a specific course in theatre arts. The dramatic activities that do exist are concentrated in the English department.

Table 2.10

P-12. Do you have a drama club or similar activity in your school?

	No.	%
Yes	848	62.7
No	504	37.1

Table 2.11

P-14. Is responsibility for most of your school's curricular and/or co-curricular programs in theatre and dramatic arts concentrated in one academic department?

	No.	%
Yes	910	67.3
No	438	32.3
NA	4	.3

Table 2.11A

A. If YES- Check below the academic department which best describes the one to which your school's theatre and drama activity is assigned:

	No.	%*
a. Drama (theatre or dramatics)	122	13.4
b. Speech (speech and theatre or dramatics)	248	27.3
c. English	475	52.2
d. Humanities (or arts and humanities)	13	1.4
e. Performing or Fine Arts	23	2.5
f. Integrated Arts (allied or related arts)	8	.9
g. Language Arts	23	2.5
h. Other	15	1.6

* Percentages computed on 910 (number of respondents reporting departmental structure).

Asked to indicate which of eight listed reasons best described why a theatre course was not offered, he mentioned an overcrowded curriculum, budget limitations, and the un-availability of teachers as most important reasons. It is encouraging to note that only a few of his colleagues thought such a course was "of little value" or an "inappropriate subject for high school curriculum."

Table 2.12

P-13. Does your school offer any specific course(s) in theatre or dramatic arts?

	No.	%
Yes	500	37.0
No	852	63.0

Table 2.12A

A. If NO- Check one or more of the following which best indicates the reasons why you do not offer such a course:

	No.	%*	Rank
a. Curriculum overcrowded	388	45.5	1
b. Needs already met in English classes	123	14.4	6
c. Inappropriate subject for high school curriculum	27	3.2	9
d. Qualified teacher(s) not available	274	32.2	3
e. Not enough student interest	200	23.5	7
f. Seems of little value	29	3.4	8
g. Needs already met in co-curricular play production program	215	25.2	4
h. Budget does not allow for such classes	328	38.5	2
i. Other	98	11.5	5

* Percentages computed on 852 (number of respondents reporting no theatre course).

In relation to other programs in his school, the average principal rates his curricular theatre activities lower than curricular activities in physical education, music, visual arts and speech, but higher than radio-TV/film. When estimating the strength of his co-curricular programs, he regards his theatre activities as somewhat stronger than his theatre courses. Athletics and music activities rank above theatre activities, but speech, visual arts and radio-TV/film activities programs are judged lower in strength.

His high school has never received support for its theatre program from the Federal government. Only about five out of every hundred schools have had such assistance.

Table 2.13

P-15. Considering both your curricular course programs and co-curricular activities programs, please rate them in each of the six areas below on the scale of 5 (very strong) to 1 (very weak).

	Curricular Courses		Co-Curricular Activities	
	Mean Score	Rank	Mean Score	Rank
A. Visual Arts (painting, drawing, etc.)	3.37	3	2.72	5
B. Theatre and Dramatic Arts	3.01	5	3.20	3
C. Physical Education and Athletics	3.91	1	4.04	1
D. Music (vocal and instrumental)	3.79	2	3.77	2
E. Speech (oral interpretation, debate, etc.)	3.23	4	3.04	4
F. Radio-TV/Film	2.54	6	2.29	6

Table 2.14

P-16. Under various titles of the Elementary and Secondary Education Act of 1965, many high schools have received subsidies (grants) for curricular and co-curricular programs in theatre. Has your school received any such support for theatre programs?

	No.	%
Yes	74	5.5
No	1,278	94.5

Table 2.15*

T-7. Check the approximate number of undergraduate credit hours you have had in **each** of the four subject areas:

	1-3 Credit Hours		4-12 Credit Hours		More than 12 Credit Hours		No Credit Hours		NA	
	No.	%	No.	%	No.	%	No.	%	No.	%
A. Play Direction and Production	205	15.1	370	27.3	124	9.1	353	26.1	297	22.0
B. Acting (Including stage movement, characterization and voice, etc.)	216	15.9	328	24.2	132	9.7	333	24.6	343	25.3
C. Technical Theatre and Design (including lighting, costuming, scenic design, etc.)	228	16.8	283	20.9	58	4.2	382	28.2	400	29.5
D. Theatre History, Dramatic Literature, Dramatic Criticism, etc.	223	16.4	294	29.1	175	12.9	220	16.2	340	25.1

Table 2.15a*

T-7. Check the approximate number of graudate credit hours you have had in **each** of the four subject areas:

	1-3 Credit Hours		4-12 Credit Hours		More Than 12 Credit Hours		No Credit Hours		NA	
	No.	%	No.	%	No.	%	No.	%	No.	%
A. Play Directing and Production	67	5.0	116	8.5	59	4.3	289	21.3	821	60.7
B. Acting (Including stage movement, characterization and voice, etc.)	65	4.8	77	5.6	39	2.8	291	21.5	880	65.0
C. Technical Theatre and Design (including lighting, costuming, scenic design, etc.)	68	5.0	87	6.4	25	1.8	303	22.4	869	64.2
D. Theatre History, Dramatic Literature, Dramatic Criticism, etc.	94	7.0	146	10.7	91	6.7	224	16.5	791	58.5

* A total of 189 (17.8% of 1,352) respondents reported no undergraduate or graduate credit hours earned in options A, B, or C (production subjects).

THE THEATRE TEACHER

The typical teacher most concerned with the theatre program in the average American high school has earned fewer than twelve undergraduate college credit hours in theatre subjects. There is a strong chance that those course hours were in dramatic literature, criticism and/or theatre history. If he has taken any production-oriented courses, there is a better chance that they were in directing or acting rather than in technical theatre and design.

Our average teacher has not completed graduate courses in theatre. Only about one-fourth of his colleagues have had any graduate theatre study. (Again, these are more probably in history, literature and/or criticism as opposed to directing, acting, technical theatre and design.)

In light of the above observation that the average teacher involved in high school theatre activity has little formal training in theatre, let us see what his curricular and co-curricular duties are.

The average teacher of theatre supervises the drama club and directs most of the plays presented. He does not teach a program of theatre courses exclusively.

He has been teaching for about seven years and has been

Table 2.16

T-1. Please check one or more of the statements below which best describe(s) what you do with respect to theatre in your school:

	No.	%
A. Teach theatre or dramatic arts courses exclusively	54	4.0
B. Teach both theatre and speech courses	303	22.4
C. Teach theatre courses PLUS other courses (not including speech)	330	24.4
D. Teach speech courses exclusively	214	15.8
E. Do not teach any theatre or speech courses	357	26.4
F. Supervise co-curricular drama club	607	44.9
G. Direct all plays and musicals presented	606	44.8
H. Direct some of the plays and musicals presented	465	34.4

in his present school for about five years. He has been working with theatre programs in high schools from five to six years.

His state teaching credentials certify him to teach English and perhaps Speech. Only about one-third of his colleagues are formally certified to teach Theatre.

He has participated in theatre as an actor, director or technician during his college career, but he has not participated in professional theatre. There is a one out of three chance that he has been involved in community theatre. Our average teacher attends from 2 to 3 professional theatre productions every year.

Table 2.17

T-2. Check the approximate number of years you have been involved in each of the three activities listed below:

	1-2 years		3-7 years		8-14 years		15 or more years	
	No.	%	No.	%	No.	%	No.	%
A. Teaching	273	20.1	427	31.5	300	22.1	288	21.3
B. Teaching in your present school	508	37.5	477	35.2	208	15.4	118	8.7
C. Working with theatre programs in high schools	374	27.6	489	36.1	207	15.3	150	11.0

Table 2.18

T-3. Check which subjects your state teaching credentials certify you to teach:

	No.	%
A. Speech	695	51.4
B. Theatre	428	31.7
C. English	1,051	77.7
D. Music	97	7.2
E. History or Social Studies	347	25.7
F. Fine or Visual Arts	68	5.0
G. Foreign Languages	168	12.4
H. Other	274	20.3

Table 2.19

T-4. Check if you have ever participated actively in any of the following kinds of theatre (i.e., as an actor, director, technician, etc.):

	No.	%
A. College or University theatre	881	65.2
B. Community theatre	533	39.4
C. Professional theatre	172	12.7

Note: 369 respondents (27.3% of total sample) reported no participation of any kind.

Table 2.20

T-5. Check the number of professional theatre productions you have attended in the past two years:

	No.	%
A. More than 20	151	11.1
B. 10-19	245	18.1
C. 5-9	340	25.1
D. 1-4	445	32.9
E. None	146	10.7
NA	25	1.7

There is only a bit better than a one out of ten chance that his undergraduate major was in theatre. More likely, he majored in English. If he has a Master's degree, there is only a slightly better chance that it is in theatre rather than in English.

Table 2.21

T-6. Check the undergraduate major and minor of your bachelor's degree. If you have a master's degree, check the area of concentration:

	Bachelor's Major		Bachelor's Minor		Master's	
	No.	%	No.	%	No.	%
A. Education	111	8.2	138	10.2	106	7.8
B. English	528	39.0	276	20.4	137	10.1
C. Theatre	184	13.6	104	7.6	90	6.6
D. Speech	101	7.4	121	8.9	28	2.0
E. Fine Arts	21	1.5	23	1.7	9	.6
F. Music	38	2.8	23	1.7	14	1.0
G. Communications (Radio-TV/Film)	1	.1	5	.3	4	.2
H. Other	296	21.8	331	24.4	84	6.2
• NA	72	5.3	331	24.4	880	65.0

Our average teacher is not a member of any kind of professional theatre association. Of the miniscule number of his colleagues who do belong to the American Educational Theatre Association, only half of those have elected to affiliate with the Secondary School Theatre Conference, a Division of AETA dedicated to high school theatre.

Our subject has no other theatre trained faculty member to help him with the drama program in his school, although he does occasionally get help from another faculty member, usually from the English, music, speech, industrial arts, or visual (fine) arts departments.

Table 2.22

T-8. Check which of the following professional associations you belong to:

	No.	%
A. American Educational Theatre Association (AETA)	67	4.9
B. American Community Theatre Association (ACTA)	3	.2
C. Children's Theatre Conference (CTC)	17	1.2
D. Secondary School Theatre Conference (SSTC)	37	2.7
E. National Contemporary Theatre Conference (formerly National Catholic Theatre Conference)	13	.9
F. National Association of Dramatic and speech Arts	26	1.9
G. Speech Association of America	92	6.8
H. State theatre or speech association	208	15.3
I. Regional theatre or speech association	129	9.5

Note: 1,000 respondents (74% of total sample) reported none of the above.

Table 2.23

T-9. Circle the number of other teachers on your faculty who have specific preparation in theatre and are involved with curricular and/or co-curricular theatre programs in your school:

	No.	%
1	284	21.0
2	134	9.9
3	58	4.2
4	23	1.7
5	7	.5
6	2	.1
7 or more	7	.5
None	624	46.1
NA	213	15.7

Table 2.24

T-11. Check below if teachers from any of the subject areas listed are involved with co-curricular theatre activity, such as play production:

	No.	%
A. Industrial Arts	200	14.8
B. English	527	39.0
C. Music	397	29.4
D. Home Economics	113	8.3
E. Visual (Fine) Arts	166	12.2
F. Physical Education and/or Dance	100	7.3
G. Speech	268	19.8
H. Other	145	10.7

Looking to his play production program, we learn that our lone teacher directs a full-length play and a one-act play each year. He does not direct a musical, but forty per cent of his colleagues do.

His shows are presented for the general public, generally for two nights.

There is a fifty-fifty chance that he is involved in the production of the "class play."

If he does a musical, it is produced on a budget of about $300 while the non-musical full-length play is produced for less than $150. If there are any profits from the plays and musicals he directs, there is about a one out of three chance that they go back into the theatre program.

Table 2.25

T-12. Circle the average number of theatrical productions your school presents annually in each category:

	1	2	3	4 or More	None	NA
A. Musicals	35.1	3.7	.5	.2	18.7	41.4
B. Full length plays	36.4	39.4	5.1	1.4	5.6	11.7
C. One-act plays	18.7	15.7	11.1	11.7	8.7	33.8
D. Plays for pre-secondary school children	12.7	4.8	1.1	2.0	17.9	61.1

Table 2.26

T-13. Are any of the above productions presented for the general public?

	No.	%
Yes	1,222	90.4
No	120	8.9
NA	10	.7

Table 2.27

T-14. Circle the number of performances you usually present of each production which is open to the public:

	No.	%
1	318	23.5
2	593	43.9
3	226	16.7
4	66	4.9
5	17	1.3
6	7	.5
7	0	.0
8 or more	13	1.0
NA	112	8.2

Table 2.28

T-15. Does your school present the "class play"?

	No.	%
Yes	663	49.0
No	681	50.4
NA	8	.6

Table 2.29

T-16. Check the category which includes your average production expense budget for both musical and non-musical plays:

	Up To $150	$151-$300	$301-$500	$501-$1000	$1001-$2500	More Than $2500	NA
A. Musical plays	10.7	7.6	6.3	8.3	5.1	2.1	59.2
B. Non-musical full length plays	43.9	20.1	7.8	3.1	1.0	.1	23.7

Table 2.30

T-17. If there are any profits from play performances, do they normally go back into the theatre program?

	No.	%
Yes	483	35.7
No	447	33.1
Sometimes	237	17.5
NA	185	13.7

It appears clear that royalties have a definite effect on whether or not the high school play director selects a particular play for production. In one out of three cases, a high royalty actually prevents him from doing a specific play.

The chances are quite good that the high school theatre director receives special compensation for his play production activities; it is likely to be in the form of an extra stipend.

Student involvement as directors and designers is not particularly frequent in American high schools, though there is much better chance that a student may be given the opportunity to design settings, lighting, or costumes. There is little evidence that the young thespian is given opportunities to have a full stage production of an original play he has written.

Table 2.31

T-20. Check the statement below which best indicates how the size of royalty affects the selection of plays to be produced in your school:

	No.	%
A. High royalties never prevent us from doing a play we want to do.	269	19.9
B. High royalties sometimes have an influence on whether or not we produce a play.	540	39.9
C. High royalties frequently prohibit our producing a play we would like to do.	438	32.4
• NA	105	7.8

Table 2.32

T-21. Check one statement below that best describes how your school compensates teachers for their work in play production:

	No.	%
A. Reduction in classroom teaching load	56	4.1
B. Extra financial compensation (beyond regular annual salary for classroom teaching)	713	52.7
C. Combination of extra financial compensation and reduction in classroom teaching load	34	2.5
D. No special compensation of any kind	491	36.3
• NA	58	4.3

Table 2.33

T-18. Are students in your school ever given the opportunity to:

	No.	%
A. Direct plays?		
Frequently	183	13.5
Occasionally	607	44.9
Never	460	34.0
NA	102	7.5
B. Design settings, lighting, costumes, etc. for productions?		
Frequently	592	43.8
Occasionally	534	39.5
Never	137	10.1
NA	89	6.6
C. Have "live" stage productions of original scripts they have written?		
Frequently	95	7.0
Occasionally	482	35.7
Never	666	49.3
NA	109	8.1

While the typical play director approves of non-competitive play festivals, his approval of competitive play contests is notably stronger. In fact, though, there is only about a 50 per cent chance that he enters his work in contests and a slight chance that he shows his productions in festivals. Further, he doesn't tour his shows to other schools, parks or community centers.

A sizable number of organized groups of students are taken to see plays done by college or university theatre groups. Considering how inaccessible professional theatre companies are to some geographical areas of the United States, it is heartening to note that almost 50 per cent of our theatre teachers take student groups to see professional productions.

Table 2.34

T-24. In general, how do you feel about:

	No.	%
A. Competitive play contests or tournaments?		
Approve	790	58.4
Disapprove	258	19.1
No Opinion	247	18.3
•NA	57	4.2
B. Non-Competitive play festivals?		
Approve	916	67.8
Disapprove	58	4.3
No Opinion	292	21.6
•NA	86	6.4

Table 2.35

T-22. Check if your school participates in any of the following kinds of competitive drama contests or tournaments:

	No.	%
A. Local contest	285	21.1
B. State contest	265	19.6
C. District, regional or sectional contest	414	30.6
D. Do not participate at all	726	53.7

Table 2.36

T-23. Check if your school participates in any of the following kinds of non-competitive drama festivals:

	No.	%
A. Local festival	147	10.9
B. State festival	52	3.8
C. District, regional or sectional festival	104	7.7
D. Do not participate at all	958	70.9

Table 2.37

T-25. Other than for contests and festivals, does your school ever take productions on tour to other schools, parks, community centers, etc?

	No.	%
A. Frequently	57	4.2
B. Occasionally	320	23.7
C. Never	926	68.5
•NA	49	3.6

Table 2.38

T-26. Do organized groups of students from your school attend plays performed by:

	YES		NO		NA	
	No.	%	No.	%	No.	%
A. College or university theatre companies?	800	59.2	527	39.0	25	1.8
B. Community theatre companies?	467	34.5	858	63.5	27	2.0
C. Professional theatre companies?	628	46.4	702	51.9	22	1.6

Note: 348 respondents (25.7% of total sample) reported no organized group attendance of any kind.

The curricular theatre program in the average U.S. high school is far from extensive. The teacher corroborates the principal's reply; **i.e.**, 63.9 per cent of the schools **do not offer any course in theatre arts.** The chances are very low, then, that our average teacher meets any of his students in a classroom setting.

In the one-quarter of American secondary schools that do offer a general overview course in theatre, there is a slightly better than a fifty-fifty chance that the course meets for one semester rather than two. In most cases the class meets five times a week. Very few courses are offered in acting or technical theatre, but for those schools that have them, they are more often two semesters in duration and probably meet five times a week.

In better than three-quarters of the schools with overview and/or acting courses, the student can earn credit hours equal to what he earns in major academic courses. It is not very likely that the student may elect a theatre course in lieu of a required academic course.

Table 2.39

COURSES IN THEATRE OFFERED IN UNITED STATES HIGH SCHOOLS

	T-27 Overview course (Intro to Theatre, Survey of Drama, etc.)		T-28 Basic Acting course		T-29 Technical Theatre course (Stagecraft, etc.)	
(percentages based on total sample of 1,352 respondent schools)	No. 362	% 26.8	No. 237	% 17.5	No. 111	% 8.2
SPECIFIC FACTS ABOUT THOSE COURSES (percentages based on actual number of schools offering such a course)						
A. Duration of course:	No.	%	No.	%	No.	%
Half Year	184	50.8	80	33.8	44	39.6
Full Year	170	47.0	125	52.7	49	44.1
NA	8	2.2	32	13.5	18	16.2
B. Hours per week course meets:						
1 hr. per wk.	14	3.9	10	4.2	5	4.5
2 hrs. per wk.	17	4.7	13	5.5	8	7.2
3 hrs. per wk.	27	7.5	21	8.9	18	16.2
4 hrs. per wk.	30	8.3	14	5.9	5	4.5
5 hrs. per wk.	274	75.7	171	72.2	70	63.1
C. Course is given credit equal to major academic disciplines:	322	89.0	183	77.2	Not Applicable	
D. Course may be elected in lieu of a required academic course:	134	37.0	Not Applicable		Not Applicable	
E. Overview course is prerequisite to election:	Not Applicable		44	18.6	17	15.3

Note: 78 respondents (5.8% of 1,352) reported that an **advanced** acting course is offered in addition to a basic acting course.

17 respondents (1.3% of 1,352) reported that an **advanced** technical theatre course is offered in addition to a basic technical theatre course.

The teacher who is fortunate enough to be teaching a theatre course is probably working in a regular classroom. He is not apt to have the luxury of a special theatre classroom, but he probably has the use of a multi-purpose auditorium at least from time to time. In the same vein, if he is one of the 92 per cent who produces plays, they are seldom done in a theatre reserved primarily for performing arts. More likely he uses a multi-purpose auditorium or combination auditorium-gymnasium. That facility was probably built about ten years ago, or underwent major renovation around that time.

His stage is not particularly well-equipped. It may have dimming equipment, but few spotlights. Few are rigged for flying scenery; almost none have construction shops. Only a little over one-third of the schools have theatre dressing rooms, but nearly half do have some storage space.

Table 2.40

T-31. Check which of the following facilities you use for theatre class(es):

	No.	%*
A. Regular classroom	438	89.8
B. Special theatre classroom	104	21.3
C. Theatre reserved primarily for performing arts	134	27.5
D. Multi-purpose auditorium, cafetorium, combination auditorium/gymnasium	276	56.6
E. Other	52	10.7

*Percentages computed on 488 (number of respondent teachers reporting that theatre courses are offered in their schools).

Table 2.41

T-32. Check which of the following facilities you use for play production and performance:

	No.	%*
A. Multi-purpose auditorium	541	43.4
B. Theatre reserved primarily for performing arts	227	18.2
C. Cafetorium	93	7.5
D. Combination auditorium/gymnasium	425	34.1
E. Special theatre classroom	53	4.3
F. Other	117	9.4

*Percentages computed on 1,247 (number of respondent principals reporting that plays are produced in their schools).

Table 2.42

T-33. Check the number of years since your principal facility for theatrical productions was constructed or underwent major renovation:

	No.	%
A. 1-4 years ago	249	18.4
B. 5-9 years ago	249	18.4
C. 10-14 years ago	258	19.1
D. 15-19 years ago	117	8.6
E. 20-29 years ago	101	7.4
F. 30-39 years ago	115	8.5
G. 40-49 years ago	60	4.4
H. 50 or more years ago	44	3.3
•NA	159	11.8

Table 2.43

T-34. Check which of the following are included in your facilities for play production and performance:

	No.	%
A. Equipment for dimming lights	810	59.9
B. Twelve or more spotlights	519	38.4
C. Equipment for flying scenery and drops	241	17.8
D. Total wing space approximately equal in area to stage space	303	22.4
E. Scenery and properties construction shop	186	13.7
F. Dressing rooms	508	37.6
G. Costume storage space	494	36.5
H. Scenery and properties storage space	674	49.9

Our average theatre teacher has some opinions, needs, hopes, and goals. He tells us that the school's administrators are by far his strongest supporters. Cooperation from other sectors of the school community - students and faculty - was rated reasonably satisfactoy, and the community at large and the local little theatre group were ranked as slightly less cooperative.

His needs in terms of strengthening his total theatre program include improved facilities, expansion or introduction of theatre courses and, less urgently, more funds for play production. He is least anxious for "out-of-school" theatre training opportunities for himself and for his students.

Table 2.44

T-36. Rate the cooperation you get for your total theatre program from each of the following sources by circling a number from 5 (excellent) to 1 (poor):

	Mean Score	Rank
A. School administration	4.03	1
B. Other faculty members	3.48	3
C. General student body	3.64	2
D. General community	3.26	4
E. Local community theatre (if there is one)	3.02	5

Table 2.45

T-35. Check the three items on the list below that you feel would be most helpful in strengthening your total theatre program:

	No.	%	Rank
A. Opportunities for theatre teacher(s) to participate in training programs with accomplished theatre practitioners	445	32.9	7
B. More opportunities for students to attend outstanding theatrical productions	488	36.1	4
C. More funds available for your play production activities	544	40.2	3
D. Additional theatre-trained faculty	479	35.4	5
E. Improved facilities for play production and theatre classes	843	62.4	1
F. Opportunities for students to participate in workshops or seminars guided by accomplished theatre practitioners	462	34.2	6
G. Expansion (or introduction) of theatre courses into your school curriculum	715	52.9	2
H. Opportunities for students to work with local, "out-of-school" theatre organizations	202	14.9	8

Although it is very unlikely that he currently belongs to a local, state, regional or national theatre association, the services he would like them to provide are: information about good theatre programs in other high schools, annotated lists of plays suitable for high school production and methodology for simplified setting and costume design.

Table 2.46

T-38. Below is a list of services which a professional association in theatre might offer. Check the three which you feel would be most helpful to you.

	No.	%	Rank
A. Regular information about imaginative theatre programs in other high schools	674	49.9	1
B. Play lists and evaluations of new plays for high schools	612	45.3	2
C. Information about how to produce and direct specific plays	465	34.4	5
D. Information about methods of simplified scenic and costume design	581	43.0	3
E. Conferences, seminars, workshops related to theatre education and production	541	40.0	4
F. Information about new developments in directing and acting techniques	367	27.1	7
G. Abstracts of recent educational theatre research findings	112	8.3	8
H. Information about textbooks and publications of value to high school theatre teachers and students	390	28.8	6

The average high school teacher thinks quite similarly to his principal when it comes to declaring what his theatre program is all about. He sees the goals of his arts activities in a socio-therapeutic light, and ranks self-understanding and understanding of others of highest importance. He agrees with his administrator that the identification and development of talent in the theatre arts is a low priority goal, but he shows a preference over his principal for providing his students with "a profound experience of theatre art" through his high school theatre program.

Table 2.47

T-37. Below are six possible reasons for including theatre courses and play production activity in high school programs.
Please rank items A through F in order of importance by placing numbers 1 (most important) through 6 (least important).

	Mean Score	Rank
A. To identify and develop talent in the theatre arts	2.74	5
B. To provide experiences which will help increase the student's understanding of others	4.43	2
C. To enable students to grow in self-confidence and self-understanding	5.09	1
D. To develop taste for the appreciation of excellence in theatre	3.74	3
E. To provide students with a profound experience of theatre art	2.78	4
F. To provide instruction so that students can eventually participate in theatre as a leisure-time activity	2.36	6

CHAPTER THREE

The "Strong" Theatre Program in American High Schools

We have learned that at least 92.2 per cent of American high schools engage in some form of theatre activity, however limited those programs might be. Nearly a quarter (24.2 per cent) of United States secondary schools can be said to have "strong" theatre programs. In this study they have been labeled "strong" or "AA" because they satisfied certain criteria in terms of the school's theatre activity and in the theatre background of the teacher who responded to the survey instrument.

While the author determined that those criteria were useful as one way to arrive at a measure of theatre program strength, he recognizes that the value of ratings assigned on the basis of written responses is limited. Nevertheless, such factors as activity, participation, and preparation are useful in deriving a general picture of the strong school as compared to the average school.

Operating on the premise that (theatre) **Activity Level** plus (theatre) **Teacher Background** equals (theatre) **Program Strength**, a rationale, methodology, and instrument for identifying theatre program strength was developed.

THE RATIONALE

Any definition of "Strength" must of necessity take into consideration both quantity and quality. Because of the difficulty of measuring quality through this or any other research instrument, an assumption is made which is not testable, but is generally accepted by members of the Secondary School Theatre Conference; i.e., *it is reasonable to assume that there is a direct correlation between the strength of a high school theatre program and the training and involvement of the teacher primarily responsible for that school's theatre program.*

THE METHODOLOGY

Accepting the above assumption, the researcher developed methods for rating schools on **theatre activity** and **teacher background** and subsequently applied these to the information available through the survey. Consequently, a combined rating system emerged which gave, in theory, an overall picture of the theatre program in any given high school.

Criteria for rating both teacher background and theatre activity on an "A," "B," "C," "D" scale were established. Using ratings for each of the two factors, it was possible to arrive at a total theatre program strength rating for each high school. Because it was neither necessary nor desirable, no attempt was made to analyze data for every possible pair of rating combinations. Rather, a rating for the "strong theatre program" was established. To qualify as "strong," the school's theatre program had to receive an "A" rating **and** the teacher-respondent for that school had to receive an "A" rating. In this study, the terms "strong theatre program" and "AA school" are synonymous and used interchangeably.

THE INSTRUMENT

Criteria and procedure for
"Theatre activity" rating of schools

Schools are rated on points as follows:

7 or 8 points	"A" theatre activity rating
3 to 6 points	"B" theatre activity rating
1 or 2 points	"C" theatre activity rating
Zero (0) points	"D" theatre activity rating

Eight questions are used to measure theatre activity in a school. A positive response to any one of the eight questions is worth one point. Following are the eight criteria questions for earning points. The symbols in the left-hand column are those used in the survey instrument.

P-12.	If school has a drama club -	1 point
T-7.	If college theatre credits of respondent teacher total 15 or more -	1 point
T-12(ABCD).	If number of plays presented annually is 2 or more -	1 point
T-14.	If 2 or more performances of a play are given -	1 point
T-18(ABC).	If "frequently" or "occasionally" are checked in at least 2 of the following -	1 point

A. Are students in your school ever given the opportunity to direct plays?
B. Are students in your school ever given the opportunity to design settings, lighting, costumes, etc. for productions?
C. Are students in your school ever given the opportunity to have "live" stage productions of original scripts they have written?

T-21(ABC). If any form of compensation for theatre production activity is offered teacher -

T-26. If organized groups of students are taken to see performances by college, university, professional, and/or community theatre groups -

T-27,28,29. If a theatre course is offered -

Criteria for "Teacher Background" rating

Ratings of "A," "B," "C," or "D" are assigned to each respondent teacher on the basis of formal college training in theatre **plus** personal involvement in theatre.

Teachers are rated as follows:

"A" Teacher

Training Rating # 1 plus 1 or more involvement points
Training Rating # 2 plus 2 or 3 involvement points
Training Rating # 3 plus 3 involvement points

"B" Teacher

Training Rating # 1 and zero (0) involvement points
Training Rating #2 plus 1 involvement point
Training Rating #3 plus 2 involvement points

"C" Teacher

Training Rating #2 and zero (0) involvement points
Training Rating #3 plus 1 involvement point
Training Rating #4 plus 1 involvement point

"D" Teacher

Training Rating #3 and zero (0) involvement points
Training Rating #4 plus 1 involvement point
Training Rating #5 (involvement points irrelevant)

Following are the three questions for earning involvement points. The symbols in the left-hand column are those used in the survey instrument:

T-4. If teacher has ever actively participated as actor, director, technician, etc. in college or university, or community and/or professional theatre - 1 point

T-5. If teacher has attended five or more professional theatre productions in the past two years - 1 point

T-8. If teacher holds membership in one or more professional associations (theatre or speech) - 1 point

College training in theatre is computed on item T-7 which asks the respondent to report the number of undergraduate and graduate credit hours he has earned in (1) play directing and production, (2) acting, (3) technical theatre and design and (4) theatre history, dramatic literature, dramatic criticism, etc. Training ratings were assigned to respondents on the following scale:

Training Rating #1 - 24 or more credits earned
Training Rating #2 - approximately 15-23 creidts earned
Training Rating #3 - approximately 12-14 credits earned
Training Rating #4 - approximately 9-11 credits earned
Training Rating #5 - fewer than 9 credits earned

THEATRE IN THE AVERAGE "AA" HIGH SCHOOL: A PROFILE

The "AA" School

The average "AA" school has an enrollment of about 1,000 students as compared to an average enrollment of just under 500 for schools nationally.

It is a public school, since there are four such schools to every private high school in the country.

The typical "AA" school is located in a suburban or urban setting, a contrast to the national pattern which reveals that the average American high school is found in a rural setting.

Table 3.1

P-2. Check category which includes your total current enrollment for grades 9 and above:

	"AA" - %	National - %
Under 499	19.9	54.3
500-749	17.7	16.0
750-999	13.1	8.9
1000-1999	30.9	14.2
2000 and over	18.3	6.7

Table 3.2

P-3. Check type of school:

	"AA" - %	National - %
Public	84.1	81.0
Private	15.9	19.0

Table 3.3

P-6. Check type of area in which your school is located:

	"AA" - %	National - %
Urban	29.7	20.6
Suburban	39.1	23.5
Rural	28.7	52.8
Other	2.4	2.8

Like its average national counterpart, the average "AA" school spends under $900 per pupil (in average daily attendance), annually.

Synthesizing the above, one might generalize that the average American "AA" high school is a public school located in a suburban or urban setting. It has a student body of about 1,000 students on which it spends less than $900 per-pupil, annually.

Table 3.4

P-7. Check category which includes the approximate annual per pupil expenditure in average daily attendance in your school or school district:

	"AA" - %	National - %
up to $ 499	14.7	22.7
$ 500-$ 699	34.9	33.1
$ 700-$ 899	21.1	17.7
$ 900-$1099	8.9	6.7
$1100-$1299	4.3	3.5
$1300-$1599	1.2	2.0
$1600-$1999	2.8	1.4
$2000 or more	2.8	2.7
• NA	9.4	10.2

THE "AA" SCHOOL PRINCIPAL

The principal of an "AA" school says that there should be greater emphasis on the visual and performing arts in American schools than his colleagues in the average high school does. He further indicates his dedication to the arts in education by ranking music activities and fine arts courses as the first and second most important special programs a high school should have. He is markedly more interested in theatrical productions than his national couterpart. Further, he shows somewhat less concern for physical education courses, ranking them third while his "average" colleague ranks them second.

Table 3.5

P-8. If asked to make a general judgment on the visual and performing arts in all American secondary schools, do you think there should be:

	"AA" - %	National - %
A. Much more emphasis	26.6	23.4
B. Somewhat more emphasis	59.3	57.3
C. No change in emphasis	12.2	16.0
D. Somewhat less emphasis	.0	.6
E. Much less emphasis	.3	.4
• NA	1.5	2.3

Table 3.6

P-9. Below are listed ten kinds of programs which high schools often have.

Check the five you consider most important, whether or not your school has them:

	"AA"		National	
	%	Rank	Rank	%
A. Fine arts courses (painting, drawing, etc.)	75.5	2	3	70.5
B. Co-curricular music activities (bands, choruses, etc.)	83.5	1	1	84.8
C. Physical education courses	74.9	3	2	81.1
D. Theatrical productions	46.2	6	7	32.8
E. Music appreciation courses	13.1	9	9	20.6
F. Debate and other speech activities	51.4	5	5	58.0
G. Competitive sports	66.1	4	4	67.3
H. Courses in theatre and dramatic arts	36.1	8	8	24.3
I. Art appreciation courses	9.8	10	10	14.5
J. Creative writing courses	38.2	7	6	43.7

His school's theatre program is less likely to be in the English department than are similar programs in non-"AA" schools. About 27 per cent are concentrated in a drama, fine arts or performing arts department, twice as many as the national pattern shows.

His assessment of the strength of his curricular physical education and arts programs is a bit higher than that reported by all principals, but the ranking remains the same for each category, with theatre in fifth place in order of program strength. On the co-curricular activities strength rating scale, the pattern repeats itself with the "AA" principal judging all his programs somewhat stronger than the national norm. Again, the ranking is the same for each category, with theatre activities at rank three.

Table 3.7

P-14. Is responsibility for most of your school's curricular and/or co-curricular programs in theatre and dramatic arts concentrated in one academic department?

	"AA"		National
	No.	%	%
Yes	270	82.6	67.3
No	57	17.4	32.3
NA	0	.0	.3

Table 3.7A

A. If YES- Check below the academic department which best describes the one to which your school's theatre and drama activity is assigned:

	"AA" - %*	NAT. - %*
a. Drama (theatre or dramatics)	22.2	13.4
b. Speech (speech and theatre or dramatics)	27.0	27.3
c. English	41.0	52.2
d. Humanities (or arts and humanities)	1.1	1.4
e. Performing or Fine Arts	4.8	2.5
f. Integrated Arts (allied or related arts)	.7	.9
g. Language Arts	2.2	2.5
h. Other	.7	1.6

*Percentages computed on numbers of respondents reporting departmental structure.

Table 3.8

P-15. Considering both your curricular course programs and co-curricular activities programs, please rate them in each of the six areas below on the scale of 5 (very strong) to 1 (very weak).

	"AA"		National	
	Mean Score	Rank	Rank	Mean Score
CURRICULAR PROGRAMS				
A. Visual Arts (painting, drawing, etc.)	3.83	3	3	3.37
B. Theatre & Dramatic Arts	3.46	5	5	3.01
C. Physical Education & Athletics	4.05	1	1	3.91
D. Music (vocal and instrumental)	4.09	2	2	3.79
E. Speech (oral interpretation, debate, etc.)	3.52	4	4	3.23
F. Radio-TV/Film	2.57	6	6	2.54
CO-CURRICULAR ACTIVITIES				
A. Visual Arts (painting, drawing, etc.)	3.05	5	5	2.72
B. Theatre & Dramatic Arts	3.83	3	3	3.20
C. Physical Education & Athletics	4.10	1	1	4.04
D. Music (vocal & instrumental	4.02	2	2	3.77
E. Speech (oral interpretation, debate, etc.)	3.23	4	4	3.04
F. Radio-TV/Film	2.33	6	6	2.29

As for the goals of theatre programs, the "AA" administrator agrees with his national colleagues that the priorities are self-understanding, understanding of others and the development of taste for excellence in the art of theatre.

Table 3.9

P-10. Below are six possible reasons for including theatre courses and play production activity in high school programs. Please rank items A through F, in order of importance by placing numbers 1 (most important) through 6 (least important).

	"AA" Principals		National Principals	
	Mean Score	Rank	Rank	Mean Score
A. To identify and develop talent in the theatre arts	2.37	5	5	2.51
B. To provide experiences which will help increase the student's understanding of others	4.73	2	2	4.63
C. To enable students to grow in self-confidence and self-understanding	5.22	1	1	5.23
D. To develop taste for the appreciation of excellence in theatre	3.79	3	3	3.69
E. To provide students with a deep and profound experience of theatre art	2.33	6	6	2.37
F. To provide instruction so that students can eventually participate in theatre as a leisure-time activity	2.85	4	4	2.84

THE "AA" SCHOOL TEACHER

Our "AA" school theatre teacher is much more likely than his colleagues in average schools to have majored or minored in theatre in college. There is a stronger possibility that he has a Master's degree and the chances are one out of three that he concentrated in theatre at the graduate level.

He has at least one theatre-trained colleaque in his school who helps with the theatre program.

Table 3.10

T-6. Check the undergraduate major and minor of your bachelor's degree. If you have a master's degree, check the area of concentration:

	BACHELOR'S Major		BACHELOR'S Minor		MASTER'S	
	"AA" %	NAT. %	"AA" %	NAT. %	"AA" %	NAT. %
A. Education	6.7	8.2	7.0	10.2	5.8	7.8
B. English	24.7	39.0	28.1	20.4	9.4	10.1
C. Theatre	36.0	13.6	14.6	7.6	20.1	6.6
D. Speech	13.1	7.4	7.3	8.9	4.2	2.0
E. Fine Arts	1.5	1.5	1.5	1.7	.3	.6
F. Music	1.5	2.8	1.2	1.7	.3	1.0
G. Communication (Radio-TV/Film)	.3	.1	.6	.3	.6	.2
H. Other	13.4	21.8	21.1	24.4	5.1	6.2
• NA	2.4	5.3	18.3	24.4	53.8	65.0

Table 3.11

T-9. Circle the number of other teachers on your faculty who have specific preparation in theatre and are involved with curricular and/or co-curricular theatre programs in your school:

	"AA" %	National %
1	38.8	21.0
2	25.4	9.9
3	11.6	4.2
4	7.0	1.7
5	2.8	.5
6	.9	.1
7 or more	.0	.5
None	.9	46.1
NA	12.5	15.7

Though the cooperation he receives from colleagues in the school's English Department is slightly less than the national average, he gets significantly greater support for the theatre program from fellow-teachers in music, industrial arts, speech and visual or fine arts.

He produces more plays and gives substantially more performances of each than does his colleagues in the average school. While almost a fourth of American schools present just one public performance of their productions, very few "AA" teachers work up a production for a "one night stand."

Table 3.12

T-11. Check below if teachers from any of the subject areas listed are involved with co-curricular theatre activity, such as play production:

	"AA" %	National %
A. Industrial Arts	21.4	14.8
B. English	37.0	39.0
C. Music	46.7	29.4
D. Home Economics	12.8	8.3
E. Visual (fine) Arts	22.6	12.2
F. Physical Education and/or Dance	11.3	7.3
G. Speech	27.2	19.8
H. Other	8.2	10.7

Table 3.13

T-12. Circle the average number of theatrical productions your school presents annually in each category:

	1		2		3		4 or more		None		NA	
	"AA" %	NAT. %	"AA" %	NAT. %	"AA" %	NAT. %	"AA" %	NAT. %	"AA" %	NAT. %	"AA" %	NAT. %
A. Musicals	60.9	35.1	3.4	3.7	.3	.5	.3	.2	13.5	18.7	21.7	41.4
B. Full length plays	33.0	36.4	49.2	39.4	11.3	5.1	3.7	1.4	.6	5.6	2.1	11.7
C. One-act plays	20.2	18.7	18.7	15.7	12.5	11.1	26.3	11.7	3.1	8.7	19.3	33.8
D. Plays for pre-secondary school children	19.6	12.7	8.6	4.8	2.1	1.1	2.8	2.0	5.8	17.9	52.0	61.1

Table 3.14

T-14. Circle the number of performances you usually present of each production which is open to the public:

	"AA" %	National %
1	3.7	23.5
2	50.8	43.9
3	30.0	16.7
4	9.5	4.9
5	2.1	1.3
6	1.2	.5
7	.0	.0
8 or more	1.8	1.0
NA	.9	8.2

Whatever the number of performances, his production is much less likely to be a "class play." Also, compared to the average teacher, there is twice the chance that he tours his productions.

His production expense budget is about double the expenditure allowance nationally. It appears that he spends about $650 on a musical show, compared the national average of approximately $300. For the "straight" play, he probably spends about $225 compared to $150. The profits from his productions are clearly more likely to be set aside for future theatre activity.

Table 3.15

T-15. Does your school present the "class play"?

	"AA" %	National %
Yes	37.3	49.0
No	62.1	50.4
NA	.6	.6

Table 3.16

T-25. Other than for contests and festivals, does your school ever take productions on tour to other schools, parks, community centers, etc.?

		"AA" %	National %
A.	Frequently	9.5	4.2
B.	Occasionally	44.3	23.7
C.	Never	44.6	68.5
	• NA	1.5	3.6

Table 3.17

T-16. Check the category which includes your average production expense budget for both musical and non-musical plays:

	Up to $150		$151-$300		$301-$500		$501-$1000		$1001-$2500		More than $2500		NA	
	"AA" %	NAT. %	"AA" %	NAT. %	"AA" %	NAT. %	"AA" %	NAT. %	"AA" %	NAT. %	"AA" %	NAT. %	"AA" %	NAT. %
A. Musical plays	4.9	10.7	7.6	7.6	12.8	6.3	20.5	8.3	13.5	5.1	5.2	2.1	36.1	59.2
B. Non-musical full length plays	26.0	43.9	37.9	20.1	19.0	7.8	8.0	3.1	2.1	1.0	.0	.1	7.0	23.7

The "AA" school rewards him for his play production labors well above national levels. While only about one out of ten "AA" theatre teachers receives "no special compensation of any kind," nearly four out of every ten teachers in the country receive no special compensation in the form of reduced teaching load, or extra stipend for their stage work.

Table 3.18

T-17. If there are any profits from play performances, do they normally go back into the theatre program?

	"AA" %	National %
Yes	58.4	35.7
No	17.1	33.1
Sometimes	19.9	17.5
NA	4.6	13.7

Table 3.19

T-21. Check one statement below that best describes how your school compensates teachers for their work in play production:

		"AA" %	National %
A.	Reduction in classroom teaching load	8.9	4.1
B.	Extra financial compensation (beyond regular annual salary for classroom teaching)	70.3	52.7
C.	Combination of extra financial compensation and reduction in classroom teaching load	7.3	2.5
D.	No special compensation of any kind	12.8	36.3
	• NA	.6	4.3

Our "AA" teacher further demonstrates his uniqueness by giving his students more opportunities to direct plays on their own, design the technical elements of productions and produce their original scripts.

The possibility of a student being given an opportunity to direct plays in the "AA" school is strikingly better than in schools nationally. The student in the "AA" setting also has a far better chance than the pupil in the average school of going on theatre trips to see college, professional or community theatre productions.

Since the offering of a course in theatre was one of the criteria for being rated an "AA" school, it is not surprising that a very high percentage of "AA" schools have such courses. Our "AA" colleague is about twice as likely to be teaching at least one course in either introductory theatre, acting or technical theatre. His course is not noticably different from the national average with respect to the number of semesters and hours per week it meets. It conforms to national norms in other ways as well. His theatre students receive credit equal to major academic disciplines. Like their national couterparts, students in the "AA" school have only about one chance in three of electing a theatre course in lieu of a required academic course.

Table 3.20

T-18. Are students in your school ever given the opportunity to:

	"AA" %	National %
A. Direct Plays?		
Frequently	23.9	13.5
Occasionally	66.1	44.9
Never	9.5	34.0
NA	.6	7.5
B. Design settings, lighting, costumes, etc. for productions?		
Frequently	64.5	43.8
Occasionally	33.6	39.5
Never	.9	10.1
NA	.9	6.6
C. Have "live" stage productions of original scripts they have written?		
Frequently	11.6	7.0
Occasionally	54.4	35.7
Never	31.5	49.3
NA	2.4	8.1

Table 3.21

T-26. Do organized groups of students from your school attend plays performed by:

	YES		NO		NA	
	"AA" %	NAT. %	"AA" %	NAT. %	"AA" %	NAT. %
A. College or university theatre companies?	80.7	59.2	18.7	39.0	.6	1.8
B. Community theatre companies?	54.4	34.5	45.3	63.5	.3	2.0
C. Professional theatre companies?	70.9	46.4	29.1	51.9	.0	1.6

Table 3.22

THEATRE COURSES IN "AA" SCHOOLS COMPARED WITH NATIONAL NORMS

	T-27. Overview Course (Intro to Theatre, Survey of Drama, etc.)			T-28. Basic Acting Course			T-29. Technical Theatre Course (Stagecraft, etc.)		
SCHOOLS OFFERING SUCH A COURSE: ("AA" percentages based on total sample of 327 schools; national percentages based on total sample of 1,352 schools.)	"AA" No.	"AA" %	National %	"AA" No.	"AA" %	National %	"AA" No.	"AA" %	National %
	215	65.7	26.8	140	42.8	17.5	77	23.5	8.2
SPECIFIC FACTS ABOUT THOSE COURSES: (Percentages based on actual number of schools offering such a course.)									
		%	%		%	%		%	%
A. Duration of course:									
Half Year		41.9	50.8		31.4	33.8		40.3	39.6
Full Year		55.8	47.0		55.0	52.7		49.4	44.1
NA		2.3	2.2		13.6	13.5		10.4	16.2
B. Hours per week course meets.:									
1 hr. per week		2.8	3.9		.0	4.2		3.9	4.5
2 hrs. per week		6.0	4.7		7.9	5.5		7.8	7.2
3 hrs. per week		6.5	7.5		6.4	8.9		10.4	16.2
4 hrs. per week		7.0	8.3		7.9	5.9		5.2	4.5
5 hrs. per week		77.7	75.7		70.7	72.2		64.9	63.1
C. Course is given credit equal to major academic disciplines:		90.2	89.0		75.7	77.2		Not Applicable	
D. Course may be elected in lieu of a required academic course:		38.6	37.0		Not Applicable			Not Applicable	
E. Overview course is prerequisite to election:		Not Applicable			24.3	18.6		20.8	15.3

Note: 61 respondents (18.7 % of 327 "AA" schools) reported that an advanced acting course is offered in addition to a basic acting course.

11 respondents (3.4% of 327 "AA" schools) reported that an advanced technical theatre course is offered in addition to a basic technical

As theatre teacher, the "AA" man is probably meeting his classes in a regular classroom or some sort of auditorium. There is a slightly better chance, though, that he has a special theatre classroom in which to work.

His theatrical production facility might be somewhat newer or more recently renovated than is true of most schools and that facility is much more apt to be reserved primarily for theatre and other performing arts. His theatre is well equipped compared to the national picture. It has much more lighting equipment and machinery for flying settings, and above average space for actor preparation, for construction and for storage.

Table 3.23

T-31. Check which of the following facilities you use for **theatre class(es)**:

	"AA" %*	NAT. %*
A. Regular classroom	59.1	89.8
B. Special theatre classroom	25.7	21.3
C. Theatre reserved primarily for performing arts	24.0	27.5
D. Multi-purpose auditorium, cafetorium, combination auditorium/gymnasium	30.7	56.5
E. Other	7.1	10.7

*Percentages computed on number of respondent teachers reporting that theatre courses are offered in their school.

Table 3.24

T-33. Check the number of years since your **principal facility for theatrical productions** was constructed or underwent **major** renovation:

	"AA" %	NAT. %
A. 1-4 years ago	24.8	18.4
B. 5-9 years ago	21.4	18.4
C. 10-14 years ago	20.8	19.1
D. 15-19 years ago	6.7	8.6
E. 20-29 years ago	6.7	7.4
F. 30-39 years ago	8.0	8.5
G. 40-49 years ago	4.0	4.4
H. 50 or more years ago	1.5	3.3
•NA	6.1	11.8

Table 3.25

T-32. Check which of the following facilities you use for **play production and performance:**

	"AA" %*	NAT. %*
A. Multi-purpose auditorium	38.8	43.4
B. Theatre reserved primarily for performing arts	33.6	18.2
C. Cafetorium	8.6	7.5
D. Combination auditorium/gymnasium	19.9	34.1
E. Special theatre classroom	10.1	4.3
F. Other	9.5	9.4

*Percentages computed on number of respondents reporting that plays are produced in their schools.

Table 3.26

T-34. Check which of the following are included in your facilities for play production and performance:

	"AA" %	NAT. %
A. Equipment for dimming lights	84.0	59.9
B. Twelve or more spotlights	61.4	38.4
C. Equipment for flying scenery and drops	31.4	17.8
D. Total wing space approximately equal in area to stage space	29.6	22.4
E. Scenery and properties construction shop	22.3	13.7
F. Dressing rooms	45.2	37.6
G. Costume storage space	51.3	36.5
H. Scenery and properties storage space	62.7	49.9

As one reflects on the physical and program factors that earned the school an "A" rating, and reviews the preparation and involvement that earned the teacher an "A" grade, it is interesting to compare the ranking of goals by the teacher in that "AA" setting with the ranking of goals by other teachers and principals. All groups of teachers and principals, whether or not in an "AA" school, agree that the first three purposes of the high school theatre program are the development of taste for excellence in theatre.

All groups rank talent identification and development fifth. While the difference is not extreme, no matter what kind of theatre program their schools have, principals tend to see "eventual participation in theatre as a leisure-time activity" as a more important goal than seen by teachers. The principals rank it fourth.

Conversely, our "AA" teacher concurs with other teachers that the leisure-time activity goal is least important. He ranks in fourth place his assessment that high school theatre programs ought to "provide students with a profound experience of theatre art."

Table 3.27

PRINCIPAL'S AND TEACHER'S RANKING OF REASONS FOR INCLUDING THEATRE COURSES AND PLAY PRODUCTION ACTIVITY IN HIGH SCHOOL

	-Teachers-				-Principals-			
	"AA"		National		"AA"		National	
	Mean Score	Rank	Rank	Mean Score	Mean Score	Rank	Rank	Mean Score
A. To identify and develop **talent** in the theatre arts	2.71	5	5	2.74	2.37	5	5	2.51
B. To provide experiences which will help increase the student's **understanding** of others	4.36	2	2	4.43	4.73	2	2	4.63
C. To enable students to grow in self-confidence and **self-understanding**	5.01	1	1	5.09	5.22	1	1	5.23
D. To develop taste for the appreciation of excellence in theatre	3.86	3	3	3.74	3.79	3	3	3.69
E. To provide students with a profound experience of theatre art	2.89	4	4	2.78	2.33	6	6	2.37
F. To provide instruction so that students can eventually participate in theatre as a leisure-time activity	2.26	6	6	2.36	2.85	4	4	2.84

CHAPTER FOUR / The Factors of "Strength"

As was mentioned earlier in this report, a major thrust of the analysis of the retrieved data is the attempt to identify causal factors of theatre program strength. The factors selected for study are: (1) per-pupil expenditure, (2) size of student body and (3) geographical setting. Initially it was hypothesized that each of the three factors would, indeed, be found to affect the strength of theatre programs in United States high schools. The hypothesis was correct.

More specifically, it was hypothesized that the amount of money spent per pupil would be found to be the single most significant factor conctributing to theatre program strength. It was presumed that a study of the data would prove that schools with high per-pupil expenditure (in average daily attendance) were most apt to be rated "AA," signifying a high level of theatre program strength. This hypothesis was disproved.

The size of the student body was, in fact, identified as by far the most decisive factor in theatre program strength. Schools with large student populations are most apt to have strong theatre programs.

Figures 4.1 and 4.2 should be compared. Figure 4.1 represents the curves taken by 1,352 schools in the national sample and by 327 "AA" schools in the expenditure factor and the later (Fig. 4.2) the same comparison by enrollment figures. A study of Figure 4.1 reveals that the curves for the national and "AA" groups are relatively level and reasonably evenly separated, suggesting that per-pupil expenditure does not dramatically affect program strength. One must note, however, that at the lowest quarter of the dollar scale, fewer schools earn the "AA" rating. Schools spending over $700 per pupil demonstrate a greater incidence of high theatre program strength.

Figure 4.2 shows clearly that while nearly 55 per cent of the schools in the national group have student enrollments of fewer than 500, only 8.9 per cent of the schools in that size class were rated "AA." One notes the dramatic drop of the national curve and the steep rise of the "AA" curve which demonstrate the fact that as school size grows, so does theatre program strength. The bar graph (Figure 4.3) represents the same enrollment data and is included as an alternate presentation of the influence of school size on theatre program strength.

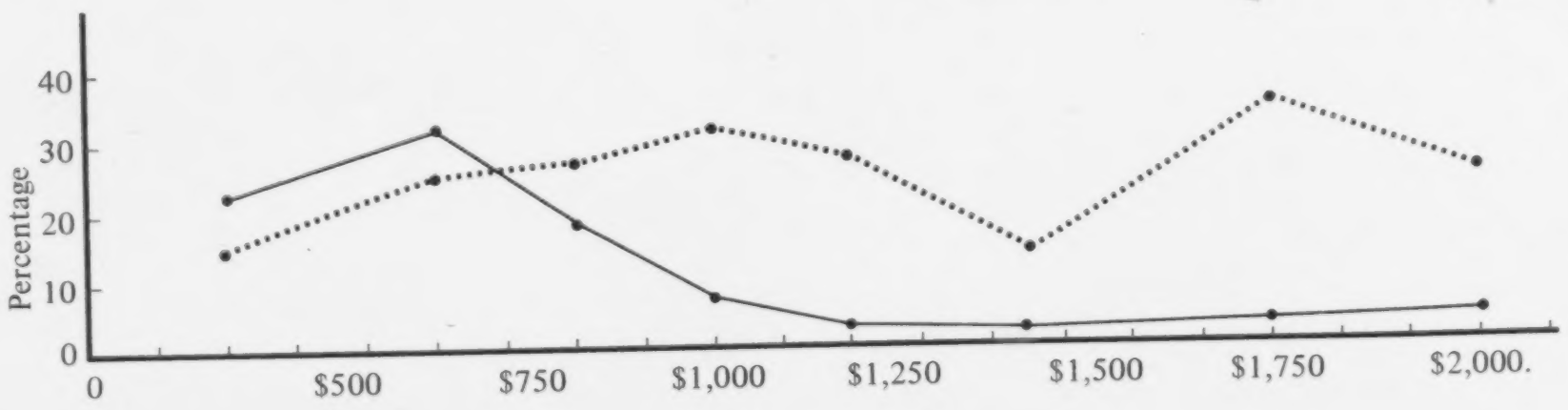

Figure 4.1

"AA" Schools Compared to Total National Schools
According to Per-pupil Expenditure

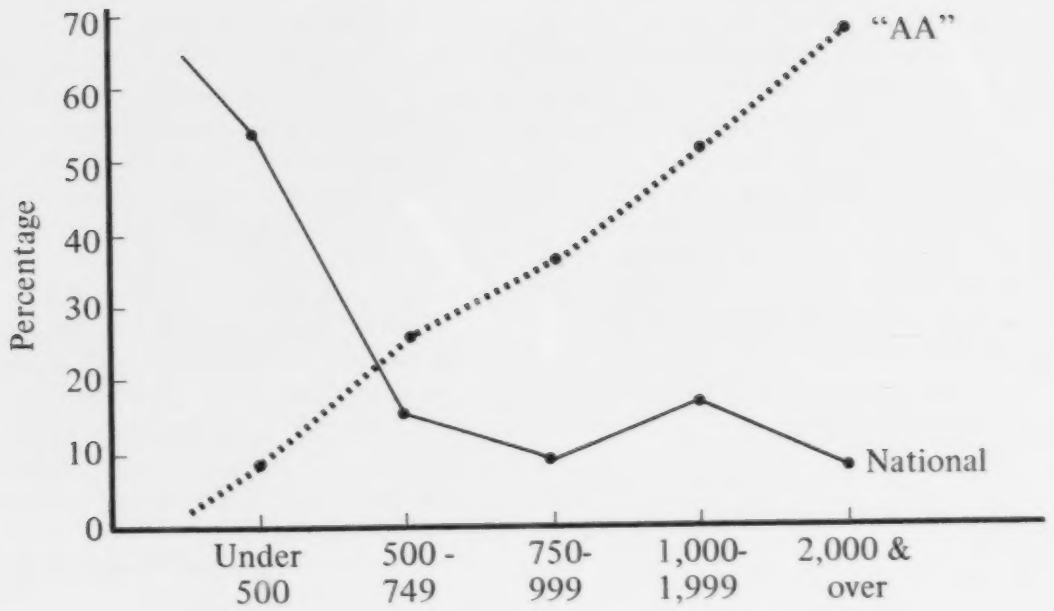

Figure 4.2

"AA" Schools Compared to Total National Schools According to Enrollment

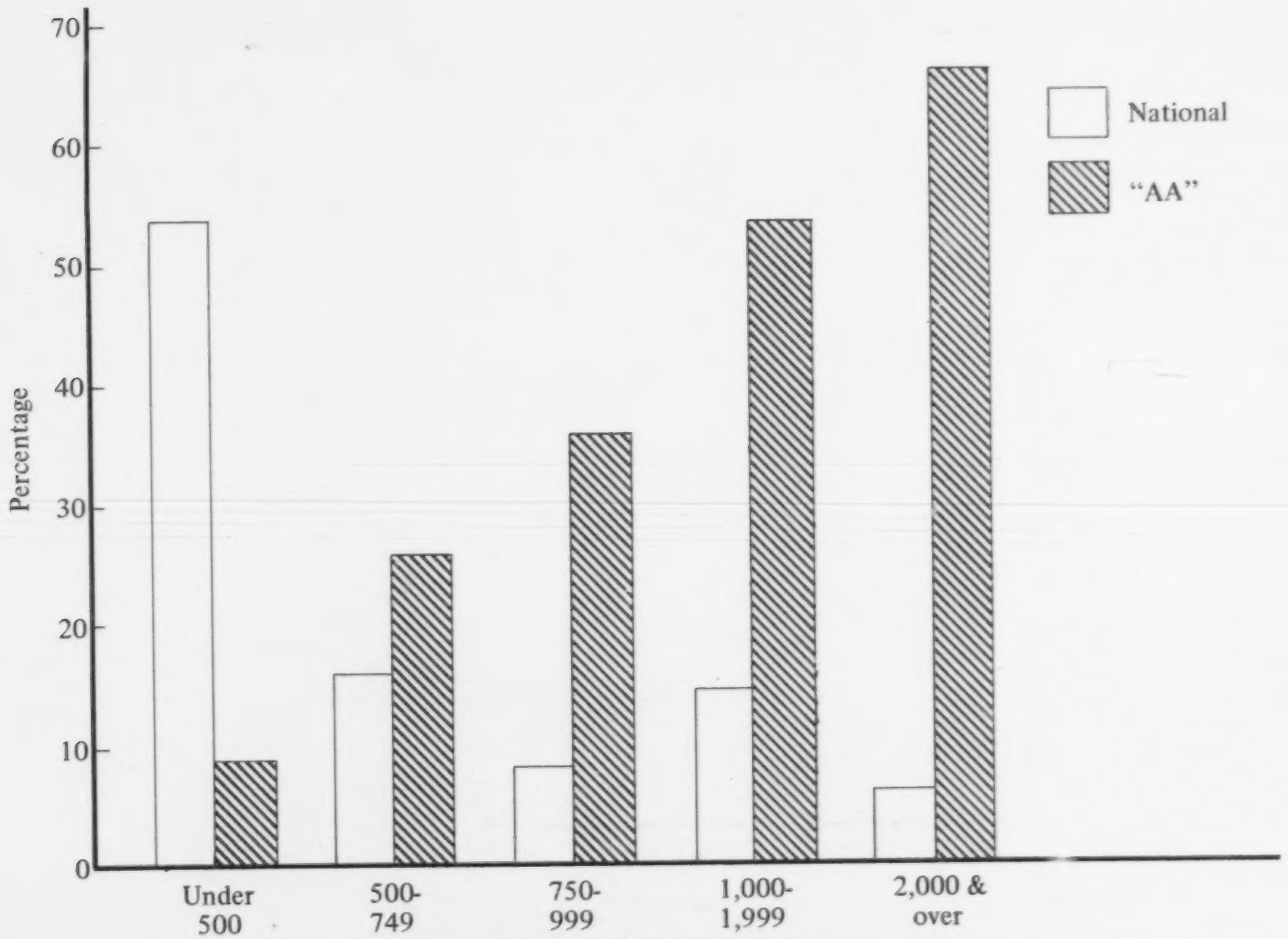

Figure 4.3

"AA" Schools Compared to Total National Schools According to Enrollment

Geographical setting (urban, suburban, rural) is the third factor that was examined. An early assumption was that schools in suburban areas would have a high percentage of "AA" schools in contrast with a modest percentage in urban areas and a low percentage in rural areas. Figure 4.4 demonstrates that while the hypothesis was confirmed with regard to suburban and rural settings, more "AA" schools than were expected are found in urban settings. It should be noted that the number of "AA" schools in suburban settings (40.3 per cent) is not signigicantly higher than the number of "AA" schools in urban settings (34.8 per cent.)

Three generalizations with regard to the factors of strength evolve from the material presented above:

1. As student enrollment increases, theatre program strength increases at a highly significant rate.
2. As the school moves from a rural to an urban to a suburban setting, theatre program strength increases at a very significant rate.
3. As the per-pupil expenditure increases, theatre program strength increases at a somewhat significant rate.

In the foregoing paragraphs each factor was examined with the emphasis on comparing "AA" schools with non-"AA" schools. An attempt is made in Figure 4.5 to examine each of the three factors for "AA" schools, only.

The relative steepness of each curve gives some indication of the significance of each factor compared to the others. Since the school size curve most consistently and sharply rises, we must infer that school size most significantly produces the "AA" school. Since the expenditure curve rises the least (it is essentially level), we may state that expenditure has the least significant influence on the protential for being "AA."

A study of both ends of the curves provides us with further corroborative information. A reading of the right end of the graph tells us the order of influence of each factor on theatre program strength; size is highest or most significant; setting is less significant; and expenditure is the lowest or least significant. An analysis of the left end of the graph allows further conclusions regarding factoral influence on "AA" rated schools. The order at the lower ends of the curves reverses for expenditure and size, proving substantially the negative effect of size and the lesser influence of expenditure.

While the above inferences were made from a direct study of tabular and graphic representations of the retrieved data, statistical tests were applied to the data for verification. Null hypothese were framed for each of the three factors and the chi-square (X^2) tests of independence were applied to the pertinent data. The hypotheses and results follow:

1. H: The size of the student body of high schools has no affect on the strength of high school theatre programs.

   Result: $X^2 = 276.59$ with 4 df, at the .10 level of significance. The hypothesis is rejected.

   The result is highly significant and indicates that the size of the student body has a profound effect on the strength of high school theatre programs.

2. H: The geographical setting of high schools (rural, urban, suburban) has no affect on the strength of high school theatre programs.

   Results: $X^2 = 78.60$ with 5 df, at the .10 level of significance. The hypothesis is rejected.

   The result is significant and indicates that the geographical setting has an effect on the strength of high school theatre programs.

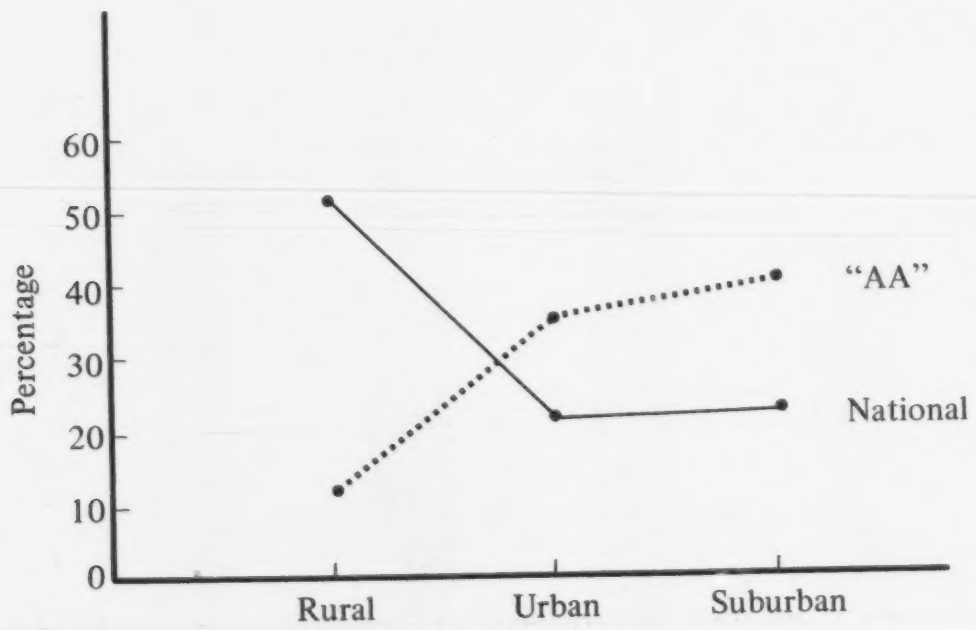

Figure 4.4

"AA" Schools Compared to Total National Schools According to Geographical Setting

3. H: The amount of money high schools spend per pupil has no affect on the strength of high school theatre programs.

Results: X^2 = 19.47 with 5 df, at the .10 level of significance. The hypothesis is rejected.

The result is significant and indicates that the amount of money high schools spend per pupil has some effect on the strength of high school theatre programs.

The chi-square tests of independence confirm the inferences drawn earlier in the chapter. There is a relationship between the strength of high school theatre programs and each of the three factors studied: (1) school size, (2) geographical setting and (3) per-pupil expenditure. The tests further confirm that by virtue of the numerical results (276.59, 78.60 and 19.47), the major factor contributing to theatre program strength is school size; geographical setting affects strength to a lesser degree; and per-pupil spending affects program strength the least.

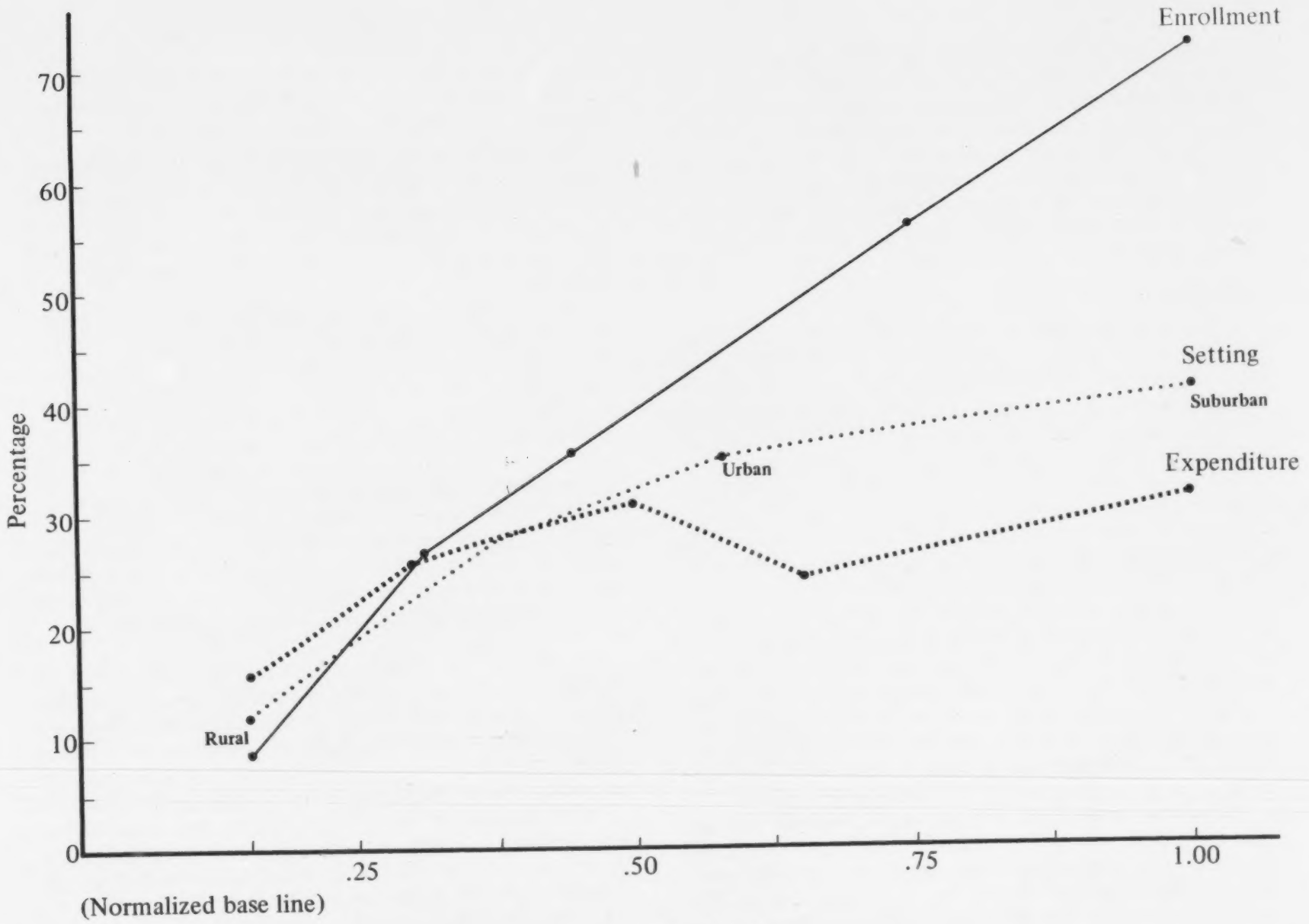

Figure 4.5

Percentages of "AA" Schools According to Enrollment Geographical Setting and Per-pupil Expenditure

CHAPTER FIVE/Selected Correlations and Findings

Beyond the study of national and "AA" theatre program data treated in earlier chapters of this report, innumerable bodies of information emerged from the survey. A number of the most widely significant areas of potential value to the reader were selected for presentation below. The reader may find it useful to review the criteria for rating respondent schools and teachers (Chapter Three) before studying the sections dealing with regional patterns, teacher background ratings and theatre program ratings.

REGIONAL PATTERNS

The nine geographical regions developed for the purposes of this research are described in the preface to Appendix B. The body of Appendix B includes regional statistics of most items from the survey questionnaire; the percentages are listed in a style designed to assist the reader who wishes to make an individual study of regional figures in comparison with national and "AA" norms. It is suggested, however, that one make such comparisons with reserve.

Generally, the author considered differences interesting, but not significant unless the spread was over ten per cent. For example, the national norm for schools offering a theatre overview course is 26.8%. Region #9 (Pacific) reports that 39.5% of its schools have such a course. That percentage is 12.7 percentage points higher than the national average and therefore significant. Region #9 appears to be better than average in this area. No other region varies as much as ten percentage points from the national figure, therefore the author infers that they are typical in comparison with the norm.

If, on the other hand, a given region reported that an overview course was given in 9.0% of its schools, that figure would be 17.8 percentage points below the norm--far more than the suggested guideline of ten percentage points. The author would infer that the region was far inferior to the national average in that specific curricular activity.

The ten per cent guideline should also be used when comparing one region with another. For example, if in the matter of extra compensation for play directors, Region X reported that teachers are so compensated in 60.1% of the cases and Region Y reported affirmatively in 43.0% of the cases, one would note a large spread (over ten percentage points) between the two regions; i.e., Region X teachers are compensated in a signficantly larger percentage of cases than is true of Region Y (the spread is 17.1 percentage points). If on the other hand, the national norm for that item were 52.0%, neither X nor Y would differ significantly from the national average.

To recapitulate the above, one might infer that in both Regions X and Y, extra compensation for high school play directors is given in about the same percentage of cases as is true nationally. However, teachers in Region X are much more likely to receive such extra compensation than teachers in Region Y.

It is possible to comment, within the limits of this report, on a number of selected regional findings. (The reader is reminded to bear in mind the suggested guidelines for comparative inference given in the preceding paragraphs.)

In earlier chapters, reference was made to "strong" or "AA" schools. The details of the scoring system are included in Chapter Seven. While an "AA" rating was required in both **theatre activity** and **teacher background**, lesser ratings ("B," "C," or "D") were earned by a number of programs and teachers, thereby generating a set of statistics which may be of some interest. In Table 5.1 are found the numbers and percentages of respondents nationally and regionally earning various ratings in theatre activity and teacher background.

A study of the theatre activity ratings reveals that most regions are within the guideline of ten percentage points of the national norm in each of the three grades shown. There are some notable exceptions, however: Region #9 (Pacific) exceeds the national norm of "AA" theatre ratings by eighteen percentage points, suggesting therefore that theatre programs in that section of the United States are exceptionally well-developed. Region #1 (New England) exceeds the national norm for "B" rated schools by 10.2 percentage points. Considering the favorable showing made by Region #9 in the "A" program rating, it is not alarming that it scores 12.6 percentage points below the national norm for "B" theatre activity ratings. Reading the "D" activity rating, one may note that Region #3 (The South) and Region #5 (Southwest) are 13.2 and 12.6 percentages points, respectively above the national norm for that rating, a position which suggests that more than the average number of schools in those regions have little or no theatre activity.

The reader may wish to read the regional data (Table 5.1) in yet another way and contrast his observations with the national percentages which tell us that a bit over a quarter of

Table 5.1

RATINGS OF THEATRE ACTIVITY AND THEATRE TEACHER BACKGROUND IN AMERICAN HIGH SCHOOLS

Theatre Activity Ratings:	NATIONAL No.	%	REGION 1 New England No.	%	REGION 2 Mid Atlantic No.	%	REGION 3 The South No.	%	REGION 4 Middle States No.	%	REGION 5 Southwest No.	%	REGION 6 Midwest No.	%	REGION 7 Upper Midwest No.	%	REGION 8 Rocky Mountains No.	%	REGION 9 Pacific No.	%
Activity Rating "A"	374	27.7	22	23.9	70	34.3	33	18.8	25	23.1	24	17.6	70	31.8	51	22.8	19	30.2	59	45.7
Activity Rating "B"	788	58.3	63	68.5	108	52.9	95	54.0	67	62.0	76	55.8	133	60.5	151	67.4	37	58.7	59	45.7
Activity Rating "D"	190	14.1	7	7.6	26	12.7	48	27.3	16	14.8	36	26.5	17	7.7	22	9.8	7	11.1	11	8.5
Totals	1352	100.1	92	100.0	204	99.9	176	100.1	108	99.9	136	99.9	220	100.1	224	100.0	63	100.0	129	99.9
Teacher Background Ratings:																				
Teacher Rating "A"	583	43.1	33	35.9	91	44.6	61	34.7	49	45.4	53	39.0	105	47.7	89	39.7	25	39.7	76	58.9
Teacher Rating "B"	84	6.2	10	10.9	12	5.9	4	2.3	8	7.4	4	2.9	13	5.9	19	8.5	6	9.5	9	7.0
Teacher Rating "C"	87	6.4	10	10.9	15	7.4	11	6.3	5	4.6	5	3.7	13	5.9	13	5.8	9	14.3	6	4.7
Teacher Rating "D"	598	44.2	39	42.4	86	42.2	100	56.8	46	42.6	74	54.4	89	40.5	103	46.0	23	36.5	38	29.5
Totals	1352	99.9	92	100.1	204	100.1	176	100.1	108	100.0	136	100.0	220	100.0	224	100.0	63	100.0	129	100.1

the threatre programs studied were scored "A," somewhat over 50 per cent scored "B," and well below a quarter scored "D." By the rating criteria established for this study, the, it appears that most schools do engage in theatre activity, but in only 27.7 per cent of the cases is that program likely to be strong.

A pattern similar to the one observed with regard to theatre activity may be observed with regard to teacher preparation. There are few exceptions to the fact that most regions fall within ten percentage points of national averages in each rating category. While Regions #3 and #5 exceed the norm of "D" teachers by more than ten percentage points, Region #9, again, appears to far surpass the national norm and all other regional averages with regard to theatre teacher training and involvement. Specifically, the Pacific states exceed the national average for "A" teacher quality by 15.8 percentage points and report 14.7 per cent fewer "D" teachers than the national average.

A vertical view of national averages in the four rating classes reveals a distribution with heavy concentration at both extremes (with "A" and "D" teachers both in the forty per cent bracket) and with low incidence in the middle classes ("B" and "C" teachers about six per cent each). Using the rating criteria of this study, then, one might infer that the respondent teacher is likely to be either highly theatre-trained and theatre-involved or is poorly (or not at all) theatre-trained or theatre-involved Except in the cases of Regions #3, #5, and #9, the pattern of heavy and nearly even concentration of "A" and "D" teacher quality may be seen.

SELECTED DATA ACCORDING TO TEACHER BACKGROUND RATING

All 1,352 responding teachers were evaluated according to their theatre background (formal college training and theatre involvement) on a scale of "A" through "D." The criteria and procedures for assigning such ratings were discussed in Chapter Three. According to those criteria the frequencies and percentages are listed in Table 5.2.

Table 5.2

TEACHER RATINGS ACCORDING TO THEATRE BACKGROUND

"A" Teachers		"B" Teachers		"C" Teachers		"D" Teachers	
No.	%	No.	%	No.	%	No.	%
583	43.1	84	6.2	87	6.4	598	44.2

The most striking fact to be noted here is that responding teachers appear to have either strong ("A") or weak ("D") theatre backgrounds.

The data available from Table 5.3 (below) allows us to make certain interesting observations. The first vertical column of numbers of the table includes frequencies of reply made by all respondents to the several items. The four remaining vertical columns include percentages of response which apply to the separate, rated teacher groups.

Table 5.3

FREQUENCY AND PERCENTAGE OF RESPONSE ACCORDING TO TEACHER BACKGROUND RATINGS

	National Distribution of Responding Teachers	"A" Teachers	"B" Teachers	"C" Teachers	"D" Teachers
P-2. Total Enrollment of School:	No.	%	%	%	%
Under 499	734	27.5	8.2	7.5	56.8
500-749	216	49.5	3.7	5.1	41.7
750-999	120	53.3	6.7	7.5	32.5
1,000-1,999	192	68.8	3.1	5.2	22.9
2,000 & over	90	86.7	2.2	2.2	8.9
P-3. Type of School:					
Public	1,095	43.7	5.6	6.6	44.2
Private	257	40.9	8.9	5.8	44.4
P-6. Location of School:					
Rural	714	31.4	7.1	7.0	54.6
Urban	279	52.3	5.4	7.2	35.1
Suburban	318	61.0	5.7	4.1	29.2
Other	38	--	--	--	--
NA	3	--	--	--	--
P-7. Per-pupil Expenditure in Average Daily Attendance:					
Up to $ 499	307	36.2	5.2	4.6	54.1
$ 500-$ 699	448	45.5	5.6	3.8	45.1
$ 700-$ 899	239	44.8	7.5	9.6	38.1
$ 900-$1,099	91	49.5	2.2	7.7	40.7
$1,100-$1,599	74	41.9	10.8	10.8	36.5
$1,600-$2,000+	55	49.9	10.9	5.5	34.5
NA	138	--	--	--	--
P-13. Schools Offering a Specific Course in Theatre:	500	58.1	35.7	20.6	18.8
T-1. Curricular & Co-curricular duties:					
A. Teach theatre courses exclusively	54	8.2	.0	1.1	.8
B. Teach both theatre & speech courses	303	36.7	19.0	17.2	9.6
C. Teach theatre plus other courses (not incl. speech)	330	35.6	32.1	22.9	12.5
D. Teach speech courses exclusively	214	14.5	10.7	21.8	16.8
E. Teach no theatre or speech courses	357	11.3	27.3	24.3	41.3
F. Supervise drama club	607	57.9	50.0	43.6	31.6
G. Direct all plays & musicals	606	57.8	47.6	33.3	33.4
H. Direct some plays & musicals	465	28.3	38.0	45.9	38.1
T-15. Schools Which Present the "Class Play":	663	41.5	48.8	51.7	56.0
T-22. Schools Participating in Competitive Drama Contests:					
A. Local contest	285	28.8	25.0	21.8	13.3
B. State contest	265	27.7	21.4	19.5	11.3
C. District, regional or sectional	414	36.3	25.0	34.4	25.5
D. Do not participate	726	44.7	61.9	51.7	61.8
T-23. Schools Participating in Non-competitive Drama Festivals:					
A. Local festival	147	17.6	5.9	5.7	5.6
B. State festival	52	6.6	3.5	2.2	1.5
C. District, regional or sectional	104	9.2	7.1	6.8	6.3
D. Do not participate	958	64.1	76.1	73.5	76.2
T-24. Teachers approving of:					
A. Play contests	790	59.0	64.2	63.2	56.3
B. Play festivals	916	77.0	70.2	71.2	57.8

Analysis of the Data

A number of statements are possible, particularly with regard to "A" and "D" teachers. The greatest percentage of "A" teachers are found in schools with the largest enrollments. In contrast, the greatest percentage of "D" teachers appear to be found in the smallest schools (Item P-2). While Item P-3 suggests that public and private schools have essentially equal numbers of variously prepared teachers, Items P-6 and P-7 present us with two clearly defined patterns. The percentage of "A" teachers in each of the options increases as we move from the rural to urban to suburban settings and as expenditure increases from under $500 to over $2,000 per pupil. The pattern for "D" teachers is essentially opposite. Schools in suburban settings appear to have the lowest percentage of "D" teachers (29.2 per cent); urban schools have 35.1 per cent and rural schools seem to have the greatest number (54.6 per cent) of "D" teachers. The expenditure scale reveals that the highest percentage of "D" teachers are found in the lowest per-pupil spending classes and the fewest "D" teachers at the highest spending levels.

The remaining items in Table 5.3 tell us something about the rated teachers, their opinions and the programs in their schools.

Item P-13. The stronger the teacher background, the more likely is there to be a specific course in theatre arts offered in his school. However, of the potential 100 per cent "A" rated teachers, only 58.1 per cent teach a specific course in theatre. Hence there are significant numbers (41.9 per cent) of "A" rated teachers who have no specific theatre courses to teach. On the other hand almost twenty per cent of the most poorly prepared "D" teachers are in charge of some of the nation's high school theatre students.

Item T-1. The curricular data presented in options A through C do not provide us with much startling information. We can note that "A" teachers are much more likely to be teaching courses in theatre than teachers in the other three rating groups. The "D" teacher apparently is least often assigned to a theatre class.

Options F through G present a much more obvious picture of co-curricular activities than was true of the data describing curricular programs. The stronger the teacher background rating, the more likely that the teacher supervises a drama club or similar activity. A similar pattern is observable with regard to the direction of stage productions; the stronger the theatre background of the teacher the greater the chance that he is in charge of all of the play direction in his school. One must

observe with some degree of alarm that adding the 33.4 per cent of "D" teachers who direct all plays and musicals their schools present with 38.1 per cent of "D" teachers who direct some of the plays and musicals in their schools, we have learned that nearly three-fourths of the "D" rated teachers direct stage productions in America's high schools.

T-15. To some theatre educators, the production of the "class play" is an undesirable practice, an attitude which is based on the belief that opportunity for involvement in a school's theatre activities should be open to all students at all times. While the differences of response to item T-15 are not extreme, we do observe a consistent diminishing incidence of the "class play" as the preparation of the teacher increases. To some, that fact may suggest a satisfying correlation between formal theatre preparation and a deeper appreciation of the potential of theatre as an arts experience for all.

T-22, T-23, T-24. The relative value to participants of the play contest compared to the play festival has ıg been disputed by educational theatre practitioners. To some, the pressures of competing and winning are artificial and harmful aims of the contest. To others, the sharing and learning potential of the non-competitive festival are values to be provided. From T-24 we note that teachers in each of the four rating classes appear to approve of festivals over contests. Close study of the percentages reveals that, in actuality, "D" teachers approve of both contests and festivals at essentially the same rate. The preference for festivals above contests is more discernable in the spread of response reported by teachers in the " C " and "B" classes, and a clearly wide spread is reported by "A" teachers (77 per cent of the "AA" teacher group approve of play festivals while only 59 per cent of the group approves of play contests).

Items T-22 and T-23 tell us that regardless of individual opinions about the relative values of festivals over contests, teachers in all classes enter their students and productions in play contests more frequently than in festivals. We further learn that the stronger the theatre background of the teacher, the more apt he is to enter his productions in contests and/or festivals.

SELECTED DATA ACCORDING TO THEATRE PROGRAM RATING

All 1,352 schools comprising the total sample were evaluated according to the strength of their theatre programs on a scale of "A" through "D." The criteria and procedures for assigning such ratings were discussed in Chapter Three. According to those criteria the frequencies and percentages listed in Table 5.4 result.

Table 5.4

SCHOOL RATINGS ACCORDING TO STRENGTH OF THEATRE PROGRAM

"A" Schools		"B" Schools		"D" Schools	
No.	%	No.	%	No.	%
374	27.7	788	58.3	190	14.1

More than one-half (58.3 per cent) of the schools sampled were rated "B." The 14.1 per cent rated "D" represent schools which engage in no curricular or co-curricular theatre activity according to the survey criteria. (The inclusion of literature in English courses was not a factor in the survey.)

The group of "A" rated schools (27.7 per cent) correlates most closely with the total number of "AA" schools (24.2 per cent) reported in the survey, as compared to the 43.1 per cent of "A" rated teachers. One might infer from these percentages that there are a number of high school teachers with strong theatre backgrounds who are in schools with modest offerings in theatre.

The data available from Table 5.5 allows us to make certain observations. The first vertical column of numbers in the table includes frequencies of reply made by respondents of all participating schools to the several items. The three remaining vertical columns include percentages of response which apply to the separate, rated school groups.

Table 5.5

FREQUENCY AND PERCENTAGE OF RESPONSE ACCORDING TO THEATRE PROGRAM STRENGTH RATINGS

	National Distribution of Responding Schools	"A" Schools	"B" Schools	"D" Schools
	No.	%	%	%
P-2. Total Enrollment of School:				
Under 500	734	11.6	67.8	20.6
500-749	216	31.0	61.1	7.9
750-999	120	40.8	49.2	10.0
1,000-1,999	192	57.3	39.1	3.6
2,000 & over	90	70.0	26.7	3.3
P-3. Type of School:				
Public	1,095	28.7	57.5	13.8
Private	257	33.3	61.5	15.2
P-6. Location of School:				
Rural	714	16.0	66.4	17.8
Urban	279	38.0	50.5	11.5
Suburban	318	45.6	47.2	7.2
Other	38	—	—	—
NA	3	—	—	—
P-7. Per-pupil Expenditure in Average Daily Attendance:				
Up to $499	307	18.2	59.3	22.5
$ 500-$699	448	29.2	59.4	11.4
$ 700-$899	239	33.5	57.3	9.2
$ 900-$1,099	91	34.1	54.9	11.0
$1,100-$1,599	74	28.4	56.8	14.9
$1,600-$2,000+	55	38.2	54.5	7.3
NA	138	—	—	—

Table 5.5
(Cont.)

	%	Rank	%	Rank	%	Rank	%	Rank
T-35. Items selected by Teachers as most desirable for strengthening their total theatre programs:								
A. Opportunities for theatre teacher(s) to participate in training programs with accomplished theatre practitioners	32.9	7	35.8	5.5	34.3	6	21.0	6
B. More opportunities for students to attend outstanding theatrical productions	36.1	4	35.8	5.5	36.2	5	35.7	4
C. More funds available for your play production activities	40.2	3	42.2	4	40.4	3	35.2	5
D. Additional theatre-trained faculty	35.4	5	29.4	7	37.1	4	40.0	3
E. Improved facilities for play production and theatre classes	62.4	1	65.7	1	65.2	1	43.6	2
F. Opportunities for students to participate in workshops or seminars guided by accomplished theatre practitioners	34.2	6	44.6	3	33.7	7	15.2	7
G. Expansion (or introduction) of theatre courses into your school curriculum	52.9	2	49.1	2	55.9	2	47.3	1
H. Opportunities for students to work with local, "out-of-school" theatre organizations	14.9	8	16.3	8	15.8	8	8.4	8
T-38. Services Desired by Teachers from Professional Association in Theatre:								
A. Regular information about imaginative theatre programs in other high schools	49.9	1	60.6	1	48.4	1	34.7	4
B. Play lists and evaluations of new plays for high schools	45.3	2	43.0	3	48.2	2	38.9	3
C. Information about how to produce and direct specific plays	34.4	5	17.9	7	40.1	5	44.2	1
D. Information about methods of simplified scenic and costume design	43.0	3	38.5	4	46.4	3	40.5	2
E. Conferences, seminars, workshops related to theatre education and production	40.0	4	45.4	2	40.9	4	25.2	6
F. Information about new developments in directing and acting techniques	27.1	7	37.9	5	23.9	7	18.9	7
G. Abstracts of recent educational theatre research findings	8.3	8	12.5	8	7.3	8	3.6	8
H. Information about textbooks and publications of value to high school theatre teachers and students	28.8	6	35.0	6	26.6	6	25.7	5

Analysis of Data

Although the specific numbers of schools in the various rating classes might change were different rating criteria utilized, what is revealed however is that the patterns we note in the various rated classes with respect to size, setting and spending factors bear out the earlier observations pointing to a strong correlation between school size and theatre program strength. Schools with the smallest student bodies are rated "A" least frequently and the largest schools are rated "A" most frequently. "B" and "D" rated schools show a reverse pattern with highest percentages appearing in the small school categories and lowest percentages at the large school categories.

The data further reveals that public and private schools are

essentially equally rated, suggesting that about the same number of "A," "B," or "D" programs are apt to be found in either class of school.

Setting appears to affect activity level ratings in the same way that it affects total program strength. That is, far fewer "A" schools are found in the rural setting than in urban or suburban settings. At the other extreme -- schools with no theatre activity ("D" schools) -- the fewest are apt to be in suburban schools, and the most are apt to be in rural schools.

The spending practices of schools have the least effect on theatre program strength at the "B" rating level; regardless of the average amount spent per pupil, about the same number of schools receive "B" ratings. There is a more noticable spread at the "A" and "D" levels. Generally, the chance of being rated "A" increases as the expenditure increases. The chance of having no program ("D") generally diminishes as the amount spent per pupil increases.

T-35. It is interesting to study responses of teachers in the various rated schools to the question which requested their selections of items most desirable for strengthening the theatre programs in their schools. The percentages may be compared for a careful study of the degree of importance teachers in each rating class attach to the various options. However, the ranking offers easier access to teacher opinion in this matter. In actuality, there are not many extreme variations of opinion, but we can note several points which are either logical or encouraging. While teachers in "A" and "B" schools rank the need for theatre courses in the curriculum in second place, "D" school teachers rank that option (G) in first place. This variance suggests that teachers in schools with no theatre program recognize the dearth, and place importance on the need for curricular theatre activity in their schools. The wide spread of opinion in the matter of the need for theatre-trained faculty (option D) is understandable. The "A" school, which is most apt to have trained theatre personnel, ranks this option at seven in a field of eight possibilities. "D" school teachers again prove that they are sensitive to meaningful priorities by ranking the trained-faculty need in third place.

T-38. It is to be assumed that professional organizations in theatre could be viewed as a resource for strengthening theatre programs. Teachers in both "A" and "B"–rated schools agree with the national norms that option A ranks first in order of importance, while teachers in "D"-rated schools relegate that option to fourth place, and put at the top of their list option C: a reflection, perhaps, of their lack of specific training and/or creative experience. Teachers in "A"-rated schools consider option E of second rank in importance; teachers in "B"-rated schools rank it fourth; those in "D" schools rank it sixth. Curiously enough, teachers in all those rating classes place option G at the end of the ranking priority–one hopes for different reasons.

ADMINISTRATORS' EVALUATIONS OF THEATRE PROGRAMS IN THEIR SCHOOLS

It appears from the data that principals are generally aware of the realtive strength or weakness of theatre programs in their schools. A comparison of mean scores for program assessment reported by administrators of schools rated "A," "B," "D" and "AA" can be made most easily through a study of Figure 5.1.

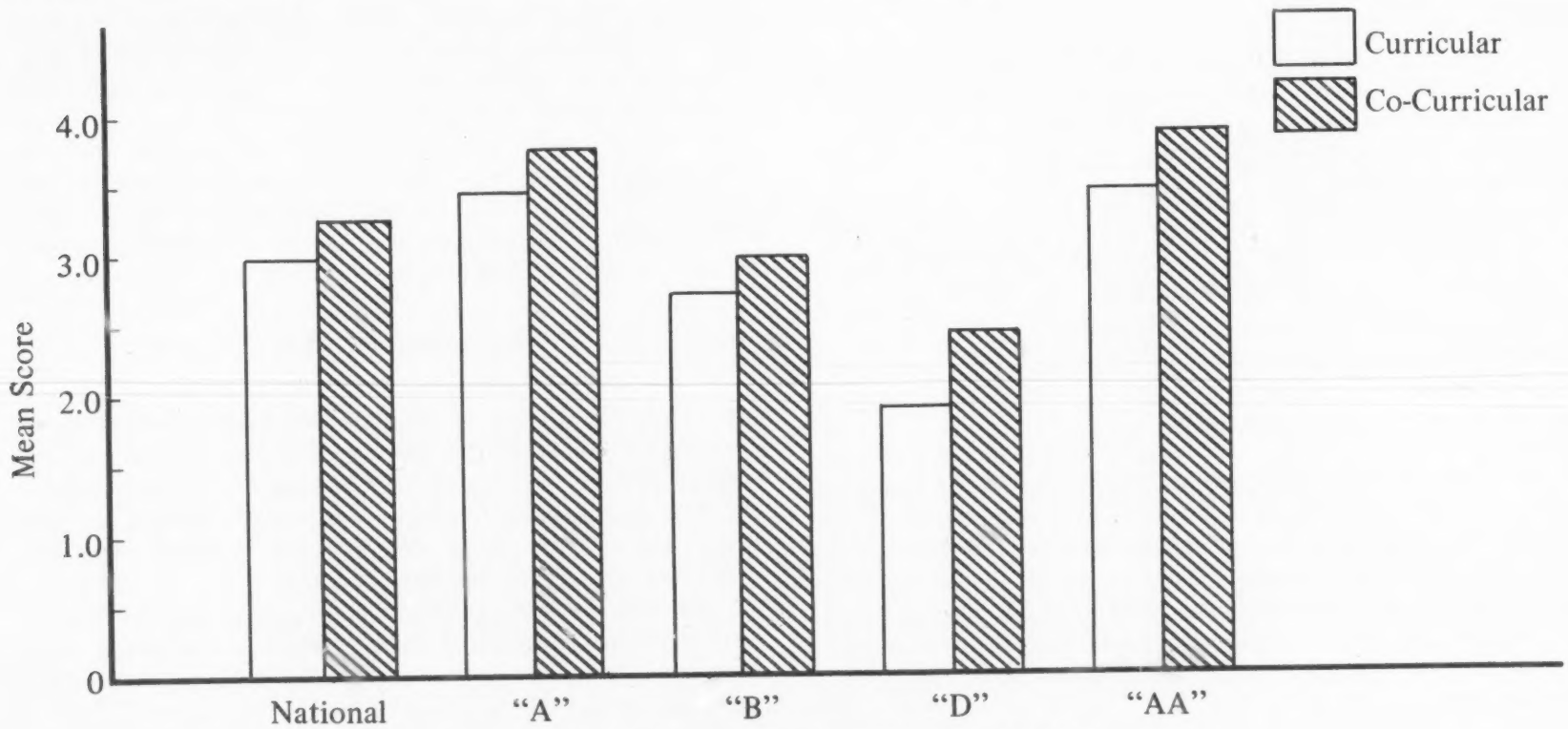

Figure 5.1
Assessment of Theatre Program Strength by Principals
of National and Rated Classes of Schools

The inference that principals seem to be aware of the quality of their theatre programs is most notable from the fact that principals of schools with theatre programs rated "D" according to the survey criteria scored their own programs lowest as compared to "B" and "A" school principals' ratings of **their** programs. Principals of "B" schools, also, assess their programs lower than principals of "A" schools do their own. Verfication may be further inferred from the fact that administrators of "A" and "AA" schools evaluate their programs higher than the national norm.

It can also be observed that, in every category, co-curricular programs are rated stronger than curricular programs by principals. This observation correlates logically with earlier findings that co-curricular theatre programs are more prevalent in United States high schools than curricular offerings. Assuming that principals might tend to rate more strongly their most active programs, the difference in ratings between theatre course offerings and theatre activity significantly supports the notion that administrators are aware of the relative strength or weakness of their theatre programs.

GOALS OF HIGH SCHOOL THEATRE PROGRAMS

Respondent principals and respondent teachers were given an opportunity in questionnaire items P-10 and T-37, respectively, to rank in order of importance six possible reasons (goals) for including theatre courses and play production activity in high school programs. Table 5.6 provides the reader with an overview of mean score (M-S) responses to each goal by the various groups of survey participants. The scores have subsequently been translated into a rank (R).

Analysis of the data

Regardless of the basis for grouping administrators and teachers (national respondents, school rating or teacher rating classes), the ranking of options B, C and D is the same. Principals and teachers, alike, agree that self-understanding is the most important goal and that understanding of others is second most-important. All groups agree further that the development of taste for the appreciation of excellence in theatre is the third most-important goal.

There is some difference of opinion on options A, E and F, but the reader is asked to note that the differences in the mean scores tabulated for those options are not great. Nevertheless, several observations are possible.

To many theatre educators, the identification of theatre talent and the preparation of students for eventual participation in theatre as a leisure-time activity are lower priority goals than providing students with a profound experience of theatre art. While responding principals tend to rank leisure, 4th; talent, 5th; and profound experience, 6th, teachers reverse the order judging profound experience, 4th; talent, 5th; and leisure, 6th.

Closer scrutiny of options E and F further reveals that the most highly rated teachers, and principals of the most highly rated schools ("A" and "B") agree that providing students with a profound experience of theatre art is more important than the leisure-time goal.

THE FORMAL TRAINING OF HIGH SCHOOL PLAY DIRECTORS

Through a review of various data returned by survey respondents a general picture of theatre teacher training has been drawn. We have observed that about one-third of the participants have completed a satisfactory number of credit hours (12 or more) in theatre subjects and about one-third have had little or no formal training. (See Chapter Two) The remaining third appears to have a range of from six to twelve credits. It was further observed in earlier chapters that notable numbers of earned credits were in dramatic literature, dramatic criticism and/or theatre history as opposed to production-oriented courses such as directing, acting and/or technical theatre.

Several computations of the data were completed in order to determine the number of teachers who direct high school plays without any formal production-oriented training. A reading of item T-1 reveals that 1,063 (78.6 per cent) of the responding teachers **do** direct plays in their schools. Item T-7 (through which teachers reported the number of college credit hours they earned in theatre subjects) was studied for each of the teachers in the play director group. This study reveals that 189 (17.8 per cent) of the 1,063 teachers are directing high school plays with **no** formal training in production-oriented subjects.

No attempt was made to determine the amount of training of the group with **some** preparation, but it would not be reckless to assume that a number of that group qualified as being trained having had as few as one to three credits. It must be observed, however, that while formal theatre training does not guarantee artistic play direction, and that while the lack of such training does not preclude talented play direction, it is safer to infer a potential for skillful theatre involvement from a trained as opposed to a non-trained teacher. Accepting that approach, one might therefore register some degree of alarm that as many as 17.8 per cent (and most probably more) of high school play directors are working with productions without benefit of a single, formal course in play directing, play production, acting, or technical theatre.

Memberships in professional associations in theatre

It is possible to determine from a study of the responses to item T-8 the number of teachers who hold memberships in national, regional and/or state associations in theatre. The reader may receive a somewhat distorted view of the subject if he fails to recognize that some respondents belong to more than one of the listed organizations and his responses, therefore, present a somewhat inflated picture.

The data reported for T-8 was processed with the aim of learning actual numbers of teachers (nationally and regionally) who hold memberships in **any** of the T-8 options. The findings are reported in Table 5.7.

We observe from the data that 26 per cent of the total sample of 1,352 responding teachers belong to one or more professional associations in theatre. A review of the regional percentages suggests only minor variations from the national norm. We do note, however that Region #1 (New England)

Table 5.6

RANKING OF GOALS OF HIGH SCHOOL THEATRE PROGRAMS BY PRINCIPALS AND TEACHERS

GOALS	National Principals		"AA" Principals		"A" School Principals		"B" School Principals		"D" School Principals		National Teachers		"AA" Teachers		"A" Teachers		"B" Teachers		"C" Teachers		"D" Teachers	
	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R
A. To identify and develop talent in the theatre arts	2.51	5	2.37	5	2.46	5	2.49	5	2.67	5	2.74	5	2.71	5	2.70	5	2.41	6	2.80	4	2.85	4
B. To provide experiences which will help increase the student's understanding of others	4.63	2	4.73	2	4.73	2	4.60	2	4.54	2	4.43	2	4.36	2	4.38	2	4.27	2	4.47	2	4.50	2
C. To enable students to grow in self-confidence and self-understanding	5.23	1	5.22	1	5.20	1	5.27	1	5.15	1	5.09	1	5.01	1	5.01	1	5.18	1	5.20	1	5.14	1
D. To develop taste for the appreciation of excellence in theatre	3.69	3	3.79	3	3.78	3	3.64	3	3.73	3	3.74	3	3.86	3	3.88	3	3.73	3	3.87	3	3.57	3
E. To provide students with a profound experience of theatre art	2.37	6	2.33	6	2.33	4	2.36	4	2.46	6	2.78	4	2.89	4	2.79	4	2.97	4	2.49	5	2.78	5
F. To provide instruction so that students can eventually participate in theatre as a leisure-time activity	2.84	4	2.85	4	2.87	6	2.86	6	2.71	4	2.36	6	2.26	6	2.34	6	2.53	5	2.39	6	2.35	6

Table 5.7

MEMBERSHIPS HELD IN PROFESSIONAL ASSOCIATIONS IN THEATRE

	National	Reg. #1	Reg. #2	Reg. #3	Reg. #4	Reg. #5	Reg. #6	Reg. #7	Reg. #8	Reg. #9
No. in Sample	1,352	92	204	176	108	136	220	224	63	129
No. of teachers holding memberships	352	29	42	39	31	40	64	62	12	27
Percentage of teachers holding memberships	26.0	31.5	20.6	22.2	28.7	29.4	29.1	27.7	27.0	20.9

reports a percentage of memberships held (31.5 per cent) which is considerably higher than the percentages reported by Region #2 (Mid-Atlantic) – 20.6 per cent and by Region #9 (Pacific) – 20.9 per cent.

Services Which Teachers Desire from Professional Associations in Theatre

In view of the role played in the conduct of this study by members of professional associations for theatre, a review of the services which teachers desire from such associations may be in order. The information will be helpful to association leadership in their efforts to provide desired services to members and prospective members. Two unique groups of respondents were studied: (1) One thousand teachers who are not association members and (2) 352 teachers who are members of national, regional and/or state theatre or speech associations. Frequencies, percentages of response and ranking of desired services are presented in Table 5.8 for above groups and for the total sample of 1,352 teachers responding to the questionnaire.

One may notice at the outset that the ranking of desired services by the non-association-member and all-teacher groups is identical. Association members concur with those groups in ranking **first** their desire for information about imaginative theatre programs in other high schools, and **second** their desire for play lists and evaluations of new plays for high schools. Association members demonstrate a slight preference over other groups for seminars and workshops related to theatre education and production (probably as a result of their orientation to organizations which regularly provide such activities).

The single-most revealing difference is the ranking by association members in seventh place the option dealing with information about how to produce and direct specific plays. Non-members and national teachers ranked this item in fifth place. If one subscribes to the notion that a play directorial approach which depends heavily on scripts providing much detail tends to be inferior from an approach which relies on the creativity of the individual director. We may be tempted to infer from information of this kind that association members have been exposed more notably to the concept of individual creativity.

Table 5.8

SERVICES DESIRED OF PROFESSIONAL ASSOCIATIONS IN THEATRE BY NON-ASSOCIATION MEMBERS, ASSOCIATION MEMBERS AND NATIONAL TEACHERS

		(n=1,000) Non-Assn. Members			(n=352) Assn. Members			(n=1,352) Natl. Teachers		
	Desired Service	f	%*	Rank	f	%*	Rank	f	%*	Rank
A.	Regular information about imaginative theatre programs in other high schools	478	47.8	1	196	55.7	1	674	49.8	1
B.	Play lists and evaluations of new plays for high schools	454	45.4	2	161	45.7	2	612	45.2	2
C.	Information about how to produce and direct specific plays	386	38.6	5	81	23.0	7	465	34.3	5
D.	Information about methods of simplified scenic and costume design	445	44.5	3	142	40.3	4	581	42.9	3
E.	Conferences, seminars, workshops related to theatre education and production	396	39.6	4	145	41.1	3	541	40.0	4
F.	Information about new developments in directing and acting techniques	265	26.5	7	102	29.0	6	367	27.1	7
G.	Abstracts of recent educational theatre research findings	73	7.3	8	39	11.1	8	112	8.2	8
H.	Information about textbooks and publications of value to high school theatre teachers and students	279	27.9	6	111	31.5	5	390	28.8	6

*Percentages total more than 100%; multiple answers were possible.

CHAPTER SIX

Summary: Comment and Suggestions for Future Research

GENERAL COMMENT

Perhaps the most notable findings of the descriptive data provided by the 1,352 respondents to the survey are that most United States high schools put on plays, but few offer theatre arts courses. While some encouragement may be found in the fact that nearly seventy-five per cent of the responding teachers have at some time actively participated in theatre at college or university, or in community or professional theatre, one might well be discouraged with the paucity of specific theatre training of those teacher/directors. No more than one-third of the teachers have had more than twelve college credit hours in theatre subjects; the average responding teacher has completed fewer than twelve hours. It appears that of the minimal course work undertaken, the highest proportion was taken in dramatic literature, dramatic criticism and/or theatre history as opposed to theatre production-oriented courses such as acting, directing and technical theatre.

Surely the most revealing outcome of the study is the result of the attempt to identify the conditions under which theatre programs are apt to flourish. The sorting out of a group of schools rated "AA" provided a basis for an analysis of those conditions in order to postulate that given those or similar conditions, any school would be able to provide for all students the enriching experience of theatre art.

It is not uncommon to assume that smaller schools have a better student-teacher ratio and therefore the conditions for providing the best education (replete with "enrichment" courses such as theatre arts). However, the study turns around the elitist philosophy which theorizes that the small, rich suburban school offers the best circumstances for the arts experience. One must observe from the data that the best chance for a theatre arts experience is in a large school. While it is not possible to reject the possibility of theatre arts offerings being provided in the small, rich suburban school, what is more striking is that there is just as much chance for this experience in the large, poor urban school.

One explanation for the finding that the incidence of theatre program strength increases as the size of the school's enrollment increases may be that the large school tends to have more faculty, tends to have more specialists and therefore is in a better position to provide special programs. Accepting the school size – program strength interpretation, a direction for program development emerges:

1. Encourage the continued consolidation of small schools.
2. In situations where such consolidation is geographically unfeasible, provide subsidies for schools whose budgets do not allow theatre specialists.
3. Where such subsidies are unavailable, develop the use of system-wide theatre specialists in single school districts, cooperatively funded theatre specialists among adjacent independent school districts, or travelling theatre specialists who would operate from many centers throughout the several states (not unlike the county agricultural extension services).

COMMENT TO PROFESSIONAL ASSOCIATION MEMBERS

One raison d'etre for a professional association is the exchange of ideas. Some individuals join organizations in order to contribute ideas; others join primarily to receive information or services. Association workers recognize that individuals are most likely to join them when the professional organization provides the types of information and services sought by non-members.

Item T-38 of the instrument provides advice about the needs of respondent teachers who currently belong to no professional association in theatre. (It must be recalled that seventy-four per cent of the respondent teachers are non-members.)

Non-members with little or no formal preparation in theatre are most urgently seeking "formula" information about how to direct specific plays and how to execute simple scenic and costume design. Teachers with average to superior background in theatre are most interested in knowing about imaginative theatre programs in other schools. Regardless of the amount of theatre training, all teachers are desirous of receiving play lists and evaluations of new plays for high school production. While the most highly trained teachers recognize the value of theatre arts conferences, seminars and workshops (they ranked this option in second place), the non-trained group attaches a low priority to this type of activity (rank six). Surely an all-out drive by association personnel is in order to bring the non-trained teacher to recognize that involvement in workshops and similar activities is invaluable if he is to improve his theatre teaching and directing skills.

Individual members and officers of theatre organizations are encouraged to study the report and lay plans for action priorities. In particular, they are encouraged to discuss the comparative regional data with local, state and national educational administrators in an attempt to encourage theatre program growth in both weak and more active geographical areas of the nation. Additional copies of the report are available for purchase from the American Educational Theatre

Association, Inc., 726 Jackson Pl, N.W., Washington, D.C. 20566 or from the ERIC facility of USOE.

SUGGESTIONS FOR FUTURE RESEARCH

High in importance among projects for future research are follow-up surveys of United States high school theatre, five or so years hence. A study which seeks to describe the status of theatre in United States junior high schools is in order immediately. In view of the fact that ultimate educational responsibility in the United States is largely lodged at the state level (certification, budget, curriculum, etc.), it might be desirable for future surveys to develop viable comparative statistics on a state-by-state basis rather than by larger units such as regions.

Were adequate resources available, though, an alternate approach to information retrieval might well be developed; that is, a series of face-to-face interviews with selected personnel and students in a small, but positively representative sample of high schools. From a sample of as little as two per cent of the nation's high schools, reliable information could be gathered by trained interviewers. Uniform interpretation of questions and complete answers would be assured. It could be expected that a 100 per cent return is possible from such a procedure.

It is hoped that the mechanics of subsequent surveys will be developed after careful review and evaluation of the procedures and instruments of the current study. The investigator(s) might include the following:

1. The development of a theatre program strength rating system which allows for the identification of not only strong theatre programs ("A"), but superior programs ("AAAA").

2. An in-depth study of the theatre background, curricular and co-curricular theatre duties of all teachers who are listed as having specific preparation in theatre (and who participate in that program).

3. A study of the educational background of respondent administrators.

4. A study of student ranking of goals of a high school theatre program for comparison with the goals ranking patterns of principals and teachers. It might be interesting as well to ask students to rank goals in the order in which they believe their teachers would rank them. A correlation between teacher replies and student assessment could be revealing.

CHAPTER SEVEN / Research Methodology

The achievement of a valid, representative report requires careful planning and execution of a number of vital steps. For this study the major steps included: (1) design of the survey instrument (questionnaire) and cover letter, (2) design and selection of the sample, (3) design of tools for recording retrieved data, (4) obtaining and recording the data, (5) correcting the returned sample, (6) design of analysis plans for computer processing, (7) testing for correlation and independence, and (8) evaluation and interpretation of the data.

Each of the steps was developed in consultation with (or with advice and/or approval from) educational researchers in theatre, in aesthetics and the related arts, with personnel in tests and measurement, in computer science and statistics, and with individuals from both inside and outside AETA (particularly SSTC). With the possible exception of the computer science and statistics people, all other persons consulted have specific expertise or at least a strong interest in theatre as an art form. Each also has a deep conviction about the relevance of the theatre experience in the high school setting.

The description of methodology which follows is included to clarify for the reader the rationale and procedures used in the study.

DESIGN OF THE QUESTIONNAIRE

The survey instrument which is reproduced in facsimile as Appendix A of this study was developed in consultation with more than one hundred individuals. Particular attention was given to comprehensiveness, conciseness, clarity, appropriateness for computer processing mechanics, and ease of completion. After several drafts, tentative copies of the questionnaire were duplicated in anticipation of field testing. That tentative draft was tested by circulating it individually to nearly fifty persons and collectively to five pre-test groups. Individuals and groups were asked to complete the questionnaire, role-playing high school principal or teacher, to review the instrument, and then to communicate to the project office their suggestions with regard to omissions, irrelevancies, ambiguities, research method soundness and style.

The pre-test groups were organized in different areas of the country: California, Illinois, Minnesota, New York and Texas. Each was composed of from six to twelve members who represented a variety of orientations to the study; i.e., high school teaching or administration; college teaching or administration; speech, English, or drama teaching specialties; tests and measurement skills; urban, suburban and rural teaching assignments; and public and private teaching experience.

The leader of each test group was instructed to have group members complete the questionnaire as if they were either high school principals or drama teachers. Marginal notes were to be made of questions and/or reactions to the instrument. After the individual responses, the group leader conducted an item-by-item critique as well as a general discussion of the design of the questionnaire. Finally, the leader was charged with returning to the project office all completed questionnaires and a summary of the responses and suggestions of group members.

The various communications from all pre-test personnel (group and individual) were collated at the project office, then reviewed and evaluated prior to the development of a revised draft of the instrument. That draft was studied by the "Editorial Committee" (names listed in **Foreword**), the USOE Arts and Humanities Program Project Officer, officials of the USOE Bureau of Research and a research officer of the National Association of Secondary School Principals. Required official clearances were given by officers of USOE and NASSP.

The approved instrument was then designed and printed in preparation for mailing to the subjects for participation in the survey.

DESIGN AND SELECTION OF THE SAMPLE

An early determination was made to develop a sample of schools which would be stratified according to geographical location, source of funding and enrollment size. Such a sample was expected to be highly representative. Given these decisions, a rationale for sample size and a methodology for the selection of actual schools for the sample were developed. In consultation with a practicing statistician, the following rationale for sample size was established.

> *Given today's sophisticated statistical techniques, it is possible to develop a carefully selected sample of two per cent or less of any large population and have it be valid and projectable provided the questioning procedures are thorough and well chosen. The application of this principle to our project means that with 22,214 American high schools, a sample of about 400 would be valid and projectable if it were hand-picked and if every one of the 400 schools responded completely, thoroughly and accurately. Validation of a sample of this size would require personal interviewing of every one of the carefully selected schools.*
>
> *However, as the looseness of the answering proce-*

dure increases (i.e., as omissions, inaccuracies, or carelessness in answering questionnaires increases) the size of the sample responding must be increased to compensate. Considering the fairly complex questionnaire which was developed for this survey, it becomes obvious that the number of subjects in the sample would have to be at least doubled in order to have a valid study. Hence, our project would require a corrected final sample of respondents of 800-1,000, even after some respondents might have to be eliminated to bring the final sample more closely into match with the national profile of all American high schools.

Respondence on the usual mailed questionnaire varies from twenty per cent to fifty per cent, with one-third probably being a good average of response. To develop a valid, corrected sample of 800-1,000 with an average questionnaire, a total response of possibly 1,200 to 1,500 should be developed, requiring an initial mailing of about three times that number, or 3,600 to 4,500 questionnaires.

However, because of the network of SSTC members throughout the country, and their availability to do personal follow-up with non-respondents, it seems likely that a respondence level of forty per cent could be developed. Hence, an original mailing of 3,000 to 3,750 could develop a response of 1,200 to 1,500 raw questionnaires which could then be corrected to a more accurately matched sample of 800-1,000.

The goal, then, will be a controlled mailing of about 3,375 questionnaires or about 15.2 per cent of the total address list of the National Association of Secondary School Principals.

To achieve a representative, stratified sample based on such a rationale, the following steps were completed in the project office:

1. A complete listing of all United States high schools was procured from NASSP (Washington, D.C.). The list had been prepared by NASSP in zip code order by state. It included other needed stratification information upon which the ultimate sample was based; i.e., source of funding (public, private) and enrollment class (up to 499, 500-749, 750-999, 1,000-1,999, and over 2,000).

2. Tallies and percentages of all stratification factors were computed at the project office. Based on the realization that fifteen percent of the high schools in many states would yield a state sample of as few as seven schools, a determination was made to design nine geographical regions from which to make observations. Using this system, each of the nine groups could be expected to return data in numbers sufficiently large to make reasonable analyses and inferences.

3. A scheme of desired percentages of return within the several stratification factors was developed. Those percentages for geographical distribution, source of funding and enrollment class are listed in Chapter One (Table 1.2).

4. The actual sample of 3,332 schools (fifteen per cent of all American high schools) was selected according to a random selection procedure based on chance. That methodology, described below, was developed to assure the highest level of representativeness. Further, it protected against accidental distortion of the sample.

The zip coded lists of schools for the fifty states and the District of Columbia were numbered from one through infinity. Sebsequently, a procedure of die rolling and systematic counting was employed for each state in order to produce the desired fifteen per cent state samples. The chance selection procedure was carried out as follows:

a. A single die was rolled to pick the first school (one through six) in a state. The school was assigned a code number and marked for inclusion in the sample.
b. Starting with the next school, a count of seven was taken down the list. That school was assigned a code number and marked for inclusion in the sample.
c. Starting with the next school, a count of six was taken down the list. That school was assigned a code number and marked for inclusion in the sample.
d. The process of alternated counting of seven and six, coding, and marking for inclusion was continued until the total population of schools for a state was either passed or selected.

DESIGN OF TOOLS FOR STORING RETRIEVED DATA

Coding sheets were developed upon which the data returned from each school were to be entered for subsequent processing by key punch operators and final computer processing.

OBTAINING AND RECORDING DATA

The process of questionnaire mail-outs was initiated in early September, 1969. The first follow-up was distributed in November, 1969, and the final mailing was completed in January, 1970. In March, 1970, the last returns were readied for data processing. Questionnaires received after that time were filed, but not included in the sample corrected for use in the study.

Cover letters, questionnaires and return envelopes were mailed (bulk rate) to all selected schools. As returns were collected, the data were entered onto coding sheets and then punched on cards. The questionnaires were filed.

A follow-up mailing (bulk rate) was sent to non-responding schools and to schools from which only one part of the questionnaire had been received. The coding, key punch and filing processes were continued.

A second follow-up mailing (first class mail) was sent to non-responding and incomplete schools. To further encourage cooperation from non-respondents, the cooperation of a theatre educator in each state was enlisted. Each contact was provided with a list of non-respondents for his area and was asked to use all means at his disposal to assure returns. Those means included personal contact, telephoning and personal or form letters.

CORRECTING THE FINAL SAMPLE

A total of 1,606 schools (48.19 per cent of the original sample) returned both parts of the questionnaire before the end of March, 1970. These were processed in order to determine how closely they matched the desired percentages

developed earlier as a national profile of schools according to geographical, funding and enrollment class factors.

While percentages in many categories matched national norms very well, some categories were deficient and some exceeded the norms. A computer program was designed and run for the purpose of randomly deleting 254 records, thereby generating a final corrected sample of 1,352 schools (50.57 per cent of the original sample) which matched more closely the national profile. Those percentages are listed in Table 1.2, Chapter One.

DESIGN OF ANALYSIS PLANS AND COMPUTER PROCESSES

The technology of computer science was utilized for the production of print-outs of national and regional frequencies and percentages on all questions in the survey instrument. Findings are reported in Chapter Two, and in Appendix B.

A number of questions were chosen for special investigation and correlation. Selected findings are reported in Chapter Five.

Beyond straight tabulation and the special question processes mentioned above, a primary thrust of information analysis was the attempt to identify casual factors in schools with strong theatre program. To that end, a computer program was utilized for a theatre program strength rating for each respondent school. (The criteria and system for ratings are included in Chapter Three.)

Schools were rated separately on theatre activity and on teacher background instead of using a computer-derived total rating for program strength because the aim was to examine the relationship between these two basic elements. For example, one hypothesis was that there is a direct relationship between teacher background and the amount of theatre activity in any given school. Further it was deemed desirable in some cases to look for causal factors related to teacher background alone, or theatre activity alone. For example, are teachers who received an "A" rating in teacher background more apt to be found in schools with a high per pupil expenditure? Findings to questions such as these are reported in Chapter Five.

Major use was made of the program strength information by sorting out and examining the data returned by schools receiving "A" ratings in both theatre activity and teacher background. Those data were reported in Chapter Three. The discussion of causal factors of program strength was included as Chapter Four.

TESTING FOR CORRELATION AND INDEPENDENCE

A number of computer processes were completed for the purpose of examining correlation patterns of selected data. Additionally, tests of independence (chi square test) were applied to the data which describes school size, funding and setting in an effort to determine how such factors influence theatre program strength. Results of these tests are reported in Chapters Four and Five.

EVALUATION AND INTERPRETATION OF RETRIEVED DATA

Prior to the development of a final report, an attempt was made to study the data beyond simple frequency counts and percentages. An initial step to that end was a review of the data by the "Editorial Committee" (names listed in **Foreword**). For two days, the group met at the project office to study and interpret the abundant mass of information. Many tentative and concrete observations were made by the assembled experts who represented a broad variety of orientations including theatre education, aesthetics, arts development, tests and measurement, and computer science. Further interpretation of the data was done by this writer in preparation for the framing of the final report.

APPENDIX A / Facsimile of Survey Instrument and Cover Letter

SURVEY: STATUS OF THEATRE IN U.S. HIGH SCHOOLS

a project of the
secondary school theatre conference
a division of the american educational theatre association, inc.

1 September 1969

Dear Principal:

The National Association of Secondary School Principals has assisted us in choosing your school to participate in a national survey concerning theatre and dramatic arts. The study is directed to developing future programs which may benefit your school and your students.

Your school is one of 3,350 selected from 22,000 by a scientific sampling process. Your response is critical whether or not your institution has programs in theatre and dramatic arts.

The Survey is being conducted by the Secondary School Theatre Conference, which is a Division of the American Educational Theatre Association. The work is supported under a cooperative research grant from the Arts and Humanities Program, Bureau of Research, U. S. Office of Education. Project offices are at Seton Hall University (cooperating institution). The graduate faculty of Teachers College, Columbia University is available for counsel to the directors of the study.

BEFORE WE CAN DEVELOP MORE EFFECTIVE PROGRAMS IN THEATRE EDUCATION, WE NEED TO KNOW PRECISELY WHAT CURRENTLY EXISTS IN U. S. HIGH SCHOOLS. WE NEED YOUR HELP!

Enclosed is a two-part questionnaire. Here's all you have to do:

1. Please check off the answers to **Part I – Principal's Section** yourself (or have one of your administrators above the level of department head do it) and return it in the white business reply envelope.
2. Please give **Part II – Teacher's Section** and the blue business reply envelope to the teacher in your school most concerned with programs in theatre and dramatic arts to complete.

IMPORTANT: The validity of this study depends upon BOTH PARTS of the questionnaire being returned by EACH SCHOOL. Won't you please use your influence to assure the completion and return of the entire questionnaire? We will deeply appreciate receiving it as soon as possible, hopefully within two weeks.

We expect to publish the results of this study during the 1969-70 academic year. All respondents will be notified when the final report is available for distribution. It will enable you to compare your school's program in theatre and dramatic arts with other programs in the nation.

Thank you for your assistance in this work; the total project is dedicated to the improvement of the education of our youth.

Sincerely,

Joseph L. Peluso

JOSEPH L. PELUSO, Principal Investigator
Assistant Professor of Communication
Seton Hall University, South Orange, New Jersey 07079
(201) 762-9000 Ext. 545

Calvin Lee Pritner

CALVIN LEE PRITNER, Project Director
Associate Professor of Theatre
Illinois State University, Normal, Illinois 61761
(309) 436-6356

A SURVEY OF THE STATUS OF THEATRE IN UNITED STATES HIGH SCHOOLS
(conducted by the Secondary School Theatre Conference)

PART I - PRINCIPAL'S SECTION

(To be completed by principal or by an administrator above the level of department head and returned in the enclosed *white* business reply envelope.)

FACTS ABOUT YOUR SCHOOL

P-1. What grades does your school include? (CHECK ONE)

_____ K-12 _____ 9-12
_____ 1-12 _____ 10-12
_____ 4-12 _____ 10-14
_____ 7-12 _____ Other _____
(specify)

P-2. Check category which includes your *total current enrollment* for grades *9 and above*:

_____ Under 499
_____ 500-749
_____ 750-999
_____ 1,000-1,999
_____ 2,000 and over

P-3. Check type of school:

_____ Public
_____ Private, Catholic
_____ Private, Jewish
_____ Private, Protestant
_____ Private, non-sectarian
_____ Other _____ _____
(specify)

P-4. Is your school (CHECK ONE)

_____ Academic _____ Comprehensive
_____ Vocational _____ Other _____
(specify)

P-5. Enter approximate percentage of each group in your student body:

_____ % Black American
_____ % Caucasian American
_____ % Indian American
_____ % Mexican American
_____ % Oriental American
_____ % Puerto Rican American
_____ % Other _____
(specify)
(TOTAL = 100%)

P-6. Check type of area in which your school is located:

_____ Urban
_____ Suburban
_____ Rural
_____ Other _____
(specify)

P-7. Check category which includes the approximate annual per pupil expenditure in average daily attendance in your school or school district:

_____ up to $499
_____ $ 500 – $699
_____ $ 700 – $899
_____ $ 900 – $1,099
_____ $1,100 – $1,299
_____ $1,300 – $1,599
_____ $1,600 – $1,999
_____ $2,000 or more

GENERAL OPINIONS

P-8. If asked to make a general judgment on the *visual and performing arts* in all American secondary schools, do you think there should be:

A. _____ Much more emphasis
B. _____ Somewhat more emphasis
C. _____ No change in emphasis
D. _____ Somewhat less emphasis
E. _____ Much less emphasis

P-9. Below are listed ten kinds of programs which high schools often have.

Check the *five* you consider most important, whether or not *your* school has them:

A. _____ Fine arts courses (painting, drawing, etc.)
B. _____ Co-curricular music activities (bands, choruses, etc.)
C. _____ Physical education courses
D. _____ Theatrical productions
E. _____ Music appreciation courses
F. _____ Debate and other speech activities
G. _____ Competitive sports
H. _____ Courses in theatre and dramatic arts
I. _____ Art appreciation courses
J. _____ Creative writing courses

P-10. Below are six possible reasons for including theatre courses and play production activity in high school programs.

PART I: Check whether you think *each one* is a *valid* reason for high schools to be concerned with theatre and dramatic arts:

	PART I			PART II
	YES	NO	NO OPINION	(see below) RANK
A. To identify and develop *talent* in the theatre arts				
B. To provide experiences which will help increase the student's *understanding of others*				
C. To enable students to grow in self confidence and *self-understanding*				
D. To develop *taste* for the appreciation of excellence in theatre				
E. To provide students with a deep and profound *experience* of theatre art.				
F. To provide instruction so that students can eventually participate in theatre as a *leisure-time activity*				

PART II: Now please rank items A through F, above, in order of importance by placing numbers 1 (most important) through 6 (least important) in the right hand column, headed "PART II".

PROGRAMS IN YOUR SCHOOL

NOTE: In the following section "Curricular Programs" means regular courses (optional or required) offered in a certain subject such as theatre or dramatic arts. "Co-curricular Programs" means non-course activities. In the area of theatre, this would mean putting on plays, drama clubs, etc.

P-11. Does your school put on one or more plays every school year? (CHECK)

Yes _____ No _____

A. If *YES* – Check below who is responsible for producing those plays:

a. _____ The same individual faculty member every year
b. _____ A different faculty member each year
c. _____ A group of faculty members share responsibility
d. _____ Other _____
(specify)

P-12. Do you have a drama club or similar *activity* in your school? (CHECK)

Yes_____ No_____

P-13. Does your school offer any specific course(s) in theatre or dramatic arts? (CHECK)

Yes_____ No_____

A. If *NO* – Check *one or more* of the following which best indicates the reasons why you *do not* offer such a course:

a. _____ Curriculum overcrowded
b. _____ Needs already met in English classes
c. _____ Inappropriate subject for high school curriculum
d. _____ Qualified teacher(s) not available
e. _____ Not enough student interest
f. _____ Seems of little value
g. _____ Needs already met in co-curricular play production program
h. _____ Budget does not allow for such classes
i. _____ Other_____ (specify)

P-14. Is responsibility for most of your school's curricular and/or co-curricular programs in theatre and dramatic arts *concentrated* in one academic department? (CHECK)

☐ Yes
☐ No
☐ School does not have academic departments

A. If *YES* – Check below the academic department which best describes the one to which your school's theatre and drama activity is assigned:

a. _____ Drama (theatre or dramatics)
b. _____ Speech (speech and theatre or dramatics)
c. _____ English
d. _____ Humanities (or arts and humanities)
e. _____ Performing or Fine Arts
f. _____ Integrated Arts (allied or related arts)
g. _____ Language Arts
h. _____ Other_____ (specify)

P-15. Considering both your *curricular course programs and co-curricular activities programs*, please rate them in each of the six areas below on the scale of 5 (very strong) to 1 (very weak).

Circle the number which best indicates your estimate of your program. Circle 0 (zero) if no program exists.

		VERY STRONG				VERY WEAK	NO PROGRAM
A. VISUAL ARTS (painting, drawing, etc.)	Curricular Courses	5	4	3	2	1	0
	Co-Curricular Activities	5	4	3	2	1	0
B. THEATRE & DRAMATIC ARTS	Curricular Courses	5	4	3	2	1	0
	Co-Curricular Activities	5	4	3	2	1	0
C. PHYSICAL EDUCATION & ATHLETICS	Curricular Courses	5	4	3	2	1	0
	Co-Curricular Activities	5	4	3	2	1	0
D. MUSIC (vocal & instrumental)	Curricular Courses	5	4	3	2	1	0
	Co-Curricular Activities	5	4	3	2	1	0
E. SPEECH (oral interpretation, debate, etc.)	Curricular Courses	5	4	3	2	1	0
	Co-Curricular Activities	5	4	3	2	1	0
F. RADIO-TV / FILM	Curricular Courses	5	4	3	2	1	0
	Co-Curricular Activities	5	4	3	2	1	0

P-16. Under various titles of the Elementary and Secondary Education Act of 1965, many high schools have received subsidies (grants) for curricular and co-curricular programs in theatre.

Has your school received any such support for theatre programs? (CHECK)

Yes _____ No _____

A. If *YES* – Check the box(es) below to indicate the type of theatre program and the title(s):

TYPE OF PROGRAM	Title I	Title II	Title III
A. Performance by a theatre company in your school			
B. Field trips to attend theatre performances outside school			
C. Workshops for teachers in theatre			
D. Consultants in theatre to work in your school			
E. Theatre books and scripts for your library			
F. Other (specify): _____ _____			

P-17. If you consider any aspect of your school's theatre and dramatic arts program (curricular or co-curricular) to be unusual or particularly innovative, please describe briefly below. (use extra sheet if desired)

When all questions in this section (Part I) of the questionnaire are answered, please return in the *white* business reply envelope to:

Survey:
Secondary School Theatre Conference
% Joseph L. Peluso
Seton Hall University
South Orange, New Jersey 07079

THEN PLEASE GIVE TO THE FACULTY MEMBER IN YOUR SCHOOL MOST DIRECTLY CONCERNED WITH PROGRAMS IN THEATRE AND DRAMATIC ARTS THE BLUE BUSINESS REPLY ENVELOPE AND PART II OF THE QUESTIONNAIRE FOR HIM TO COMPLETE.

THANK YOU FOR YOUR COOPERATION.

A SURVEY OF THE STATUS OF THEATRE IN UNITED STATES HIGH SCHOOLS
(conducted by the Secondary School Theatre Conference)

PART II - TEACHER'S SECTION

This questionnaire is part of a study designed to develop ways to help high schools and high school teachers strengthen programs in theatre and dramatic arts. The survey is being conducted by the Secondary School Theatre Conference (SSTC), a Division of the American Educational Theatre Association, Inc. (AETA) and is supported under a cooperative research grant from the Arts and Humanities Program, Bureau of Research, U.S. Office of Education. The project office is at Seton Hall University (cooperating institution). The graduate faculty of Teachers College, Columbia University is available for counsel to the directors of the study.

Part I of the questionnaire, asking for general facts about your school, is being filled out by an administrator in your school and returned separately.

This section (Part II) is to be filled out by the faculty member most directly concerned with classes and or programs in theatre and dramatic arts. It should be returned separately in the attached blue business reply envelope. All respondents will be notified when the study is completed and available for distribution.

IMPORTANT: THE VALIDITY OF THIS STUDY DEPENDS UPON BOTH PARTS OF THE QUESTIONNAIRE BEING RETURNED BY EACH SCHOOL. YOUR CO-OPERATION IN ASSURING THAT THE INFORMATION ON YOUR SCHOOL IS COMPLETE WILL BE APPRECIATED.

NOTE: In this questionnaire, "Curricular Programs" means regular courses (optional or required) offered in a certain subject such as theatre or dramatic arts. "Co-curricular Programs" means non-course activities such as play production, drama clubs, etc.

Thank you for your help.

FACTS ABOUT YOURSELF

T-1. Please check one or more of the statements below which best describe(s) what you do with respect to theatre in your school:

- A. ☐ Teach theatre or dramatic arts courses exclusively
- B. ☐ Teach both theatre and speech courses
- C. ☐ Teach theatre courses PLUS other courses (not including speech)
- D. ☐ Teach speech courses exclusively
- E. ☐ Do not teach any theatre or speech courses
- F. ☐ Supervise co-curricular drama club
- G. ☐ Direct all plays and musicals presented
- H. ☐ Direct some of the plays and musicals presented

T-2. Check the approximate number of years you have been involved in each of the three activities listed below:

	1-2 years	3-7 years	8-14 years	15 or more years
A. Teaching				
B. Teaching in your present school				
C. Working with theatre programs in high schools				

T-3. Check which subjects your state teaching credentials certify you to teach:

- A. ☐ Speech
- B. ☐ Theatre
- C. ☐ English
- D. ☐ Music
- E. ☐ History or social studies
- F. ☐ Fine or visual arts
- G. ☐ Foreign Languages
- H. ☐ Other (specify):_____

T-4. Check if you have ever participated actively in any of the following kinds of theatre (i.e. as an actor, director, technician, etc.):

- A. ☐ College or university theatre
- B. ☐ Community theatre
- C. ☐ Professional theatre

T-5. Check the number of professional theatre productions you have *attended* in the past two years:

- A. ☐ More than 20
- B. ☐ 10-19
- C. ☐ 5-9
- D. ☐ 1-4
- E. ☐ None

T-6. Check the undergraduate major and minor of your bachelor's degree. If you have a master's degree, check the area of concentration:

	BACHELOR'S DEGREE		MASTER'S DEGREE
	Major	Minor	
A. Education	☐	☐	☐
B. English	☐	☐	☐
C. Theatre	☐	☐	☐
D. Speech	☐	☐	☐
E. Fine Arts	☐	☐	☐
F. Music	☐	☐	☐
G. Communications (Radio - TV / Film)	☐	☐	☐
H. Other _____ (specify)	☐	☐	☐

T-7. Check the approximate number of credit hours you have had at both undergraduate and graduate levels in each of the four subject areas:

		1 – 3 Credit Hours	4 – 12 Credit Hours	More Than 12 Credit Hours	No Credit Hours
A. PLAY DIRECTING AND PRODUCTION	Undergraduate	☐	☐	☐	☐
	Graduate	☐	☐	☐	☐
B. ACTING (Including stage movement, characterization and voice, etc.)	Undergraduate	☐	☐	☐	☐
	Graduate	☐	☐	☐	☐
C. TECHNICAL THEATRE AND DESIGN (including lighting, costuming, scenic design, etc.)	Undergraduate	☐	☐	☐	☐
	Graduate	☐	☐	☐	☐
D. THEATRE HISTORY, DRAMATIC LITERATURE, DRAMATIC CRITICISM, etc.	Undergradutae	☐	☐	☐	☐
	Graduate	☐	☐	☐	☐

T-8. Check which of the following professional associations you belong to:

A. ☐ American Educational Theatre Association (AETA)

B. ☐ American Community Theatre Association (ACTA)

C. ☐ Children's Theatre Conference (CTC)

D. ☐ Secondary School Theatre Conference (SSTC

E. ☐ National Contemporary Theatre Conference (formerly National Catholic Theatre Conference)

F. ☐ National Association of Dramatic and Speech Arts

G. ☐ Speech Association of America

H. ☐ State theatre or speech association

I. ☐ Regional theatre or speech association

FACTS ABOUT OTHER FACULTY

T-9. Circle the number of other teachers on your faculty who have specific preparation in theatre and are involved with curricular and/or co-curricular theatre programs in your school:

0 1 2 3 4 5 6 7 or more

T-10. Check appropriate boxes for each of the teachers indicated in Item T-9 (who have specific preparation in theatre) to indicate what they do in theatre and the extent of their preparation:

	ACTIVITIES			PREPARATION	
	Teaches Theatre Courses	Directs Plays	Does Technical Production	10 or More Undergraduate Hours of Theatre Courses	10 or More Graduate Hours
A. Teacher # 1	☐	☐	☐	☐	☐
B. Teacher # 2	☐	☐	☐	☐	☐
C. Teacher # 3	☐	☐	☐	☐	☐
D. Teacher # 4	☐	☐	☐	☐	☐
E. Teacher # 5	☐	☐	☐	☐	☐
F. Teacher # 6	☐	☐	☐	☐	☐
G. Teacher # 7	☐	☐	☐	☐	☐

T-11. Check below if teachers from any of the subject areas listed are involved with co-curricular theatre activity, such as play production:

A. ☐ Industrial Arts
B. ☐ English
C. ☐ Music
D. ☐ Home Economics
E. ☐ Visual (Fine) Arts
F. ☐ Physical Education and/or Dance
G. ☐ Speech
H. ☐ Other (specifiy): _____

PLAY PRODUCTION

T-12. Circle the average number of theatrical productions your school presents annually in each category:

A. Musicals 0 1 2 3 4 or more
B. Full length plays 0 1 2 3 4 or more
C. One-act plays 0 1 2 3 4 or more
D. Plays for pre-secondary school children 0 1 2 3 4 or more
E. Other (specify): _____ 0 1 2 3 4 or more

T-13. Are any of the above productions presented for the general public? (CHECK)

YES ☐ NO ☐

T-14. Circle the number of performances you usually present of each production which is open to the public:

1 2 3 4 5 6 7 8 or more

T-15. Does your school present the "class play"? (CHECK)

YES ☐ NO ☐

T-16. Check the category which includes your <u>average production expense budget</u> for both musical and non-musical plays:

	Up To $150	$151-$300	$301-$500	$ 501-$1000	$1001-$2500	More Than $2500
A. Musical plays	☐	☐	☐	☐	☐	☐
B. Non-Musical full length plays	☐	☐	☐	☐	☐	☐

T-17. If there are any profits from play performances, do they normally go back into the theatre program? (CHECK)

YES ☐ NO ☐ SOMETIMES ☐

T-18. Are students in your school ever given the opportunity to:

A. Direct plays? (CHECK ONE)
Frequently ☐ Occasionally ☐ Never ☐

B. Design settings, lighting, costumes, etc. for productions? (CHECK ONE)
Frequently ☐ Occasionally ☐ Never ☐

C. Have "live" stage productions of original scripts they have written? (CHECK ONE)
Frequently ☐ Occasionally ☐ Never ☐

T-19. Please list the titles and authors of all theatrical productions given in your school in the 1968-69 academic year and check whether they were long or short plays.

	PLAY TITLE	AUTHOR	LONG (2-3 acts)	SHORT (1 act)
A.				
B.				
C.				
D.				
E.				
F.				
G.				
H.				
I.				
J.				

T-20. Check the statement below which best indicates how the size of royalty affects the selection of plays to be produced in your school:

A. ☐ High royalties never prevent us from doing a play we want to do.

B. ☐ High royalties sometimes have an influence on whether or not we produce a play.

C. ☐ High royalties frequently prohibit our producing a play we would like to do.

T-21. Check one statement below that best describes how your school compensates teachers for their work in play production:

A. ☐ Reduction in classroom teaching load

B. ☐ Extra financial compensation (beyond regular annual salary for classroom teaching)

C. ☐ Combination of extra financial compensation and reduction in classroom teaching load

D. ☐ No special compensation of any kind

T-22. Check if your school participates in any of the following kinds of competitive drama contests or tournaments:

A. ☐ Local contest

B. ☐ State contest

C. ☐ District, regional or sectional contest

D. ☐ Do not participate at all

T-23. Check if your school participates in any of the following kinds of non-competitive drama festivals:

A. ☐ Local festival

B. ☐ State festival

C. ☐ District, regional or sectional festival

D. ☐ Do not participate at all

T-24. In general, how do you feel about:

A. Competitive play contests or tournaments? (CHECK ONE)
Approve ☐ Disapprove ☐ No Opinion ☐

B. Non-Competitive play festivals? (CHECK ONE)
Approve ☐ Disapprove ☐ No Opinion ☐

T-25. Other than for contests and festivals, does your school ever take productions on tour to other schools, parks, community centers, etc.? (CHECK)

A. ☐ Frequently

B. ☐ Occasionally

C. ☐ Never

T-26. Do organized groups of students from your school attend plays performed by: (CHECK)

	YES	NO
A. College or university theatre companies?	☐	☐
B. Community theatre companies?	☐	☐
C. Professional theatre companies?	☐	☐

CURRICULAR PROGRAMS

T-27. Does your school offer a general overview course in theatre such as "Introduction to Theatre", "Survey of the Drama", etc.? (CHECK)

YES ☐ NO ☐

IF *YES*:

A. Is it (CHECK) Half Year? ☐ Full Year? ☐

B. Circle number of hours a week the class meets:

1 2 3 4 5 or more

C. Is it given credit equal to major academic disciplines? (CHECK)

YES ☐ NO ☐

D. May a student elect it in lieu of a required academic course? (CHECK)

YES ☐ NO ☐

T-28. Does your school offer a course in basic acting?

YES ☐ NO ☐

IF *YES*:

A. Must a student complete a general overview theatre course as prerequisite to enrollment in the acting course? (CHECK)

YES ☐ NO ☐

B. Is it (CHECK) Half Year? ☐ Full Year? ☐

C. Circle number of hours a week the class meets:

1 2 3 4 5 or more

D. Is it given credit equal to major academic disciplines? (CHECK)

YES ☐ NO ☐

E. Does your school also offer an advanced acting course? (CHECK)

YES ☐ NO ☐

T-29. Does your school offer a course in technical theatre such as "Stagecraft"? (CHECK)

YES ☐ NO ☐

IF *YES*:

A. Must a student complete a general overview theatre course as prerequisite to enrollment in technical theatre course? (CHECK)

YES ☐ NO ☐

B. Is it (CHECK) Half Year? ☐ Full Year? ☐

C. Circle number of hours a week the class meets:

1 2 3 4 5 or more

D. Does your school also offer an advanced course in technical theatre? (CHECK)

YES ☐ NO ☐

T-30. List and describe below any additional theatre or theatre related courses offered in your school:

	COURSE TITLE	DESCRIPTION
A.	_____	_____
B.	_____	_____
C.	_____	_____

FACILITIES

T-31. Check which of the following facilities you use for theatre class(es):

A. ☐ Regular classroom

B. ☐ Special theatre classroom

C. ☐ Theatre reserved primarily for performing arts

D. ☐ Multi-purpose auditorium, cafetorium, combination auditorium/gymnasium

E. ☐ Other (specify): _____

F. ☐ We offer no theatre class(es)

T-32. Check which of the following facilities you use for play production and performance:

A. ☐ Multi-purpose auditorium

B. ☐ Theatre reserved primarily for performing arts

C. ☐ Cafetorium

D. ☐ Combination auditorium/gymnasium

E. ☐ Special theatre classroom

F. ☐ Other (specify): _____

G. ☐ We do no theatrical productions

T-33. Check the number of years since your principal facility for theatrical productions was constructed or underwent major renovation:

A. ☐ 1-4 years ago

B. ☐ 5-9 years ago

C. ☐ 10-14 years ago

D. ☐ 15-19 years ago

E. ☐ 20-29 years ago

F. ☐ 30-39 years ago

G. ☐ 40-49 years ago

H. ☐ 50 or more years ago

T-34. Check which of the following are included in your facilities for play production and performance:

A. ☐ Equipment for dimming lights

B. ☐ Twelve or more spotlights

C. ☐ Equipment for flying scenery and drops

D. ☐ Total wing space approximately equal in area to stage space

E. ☐ Scenery and properties construction shop

F. ☐ Dressing rooms

G. ☐ Costume storage space

H. ☐ Scenery and properties storage space

GENERAL OPINIONS

T-35. Check the three items on the list below that you feel would be most helpful in strengthening your total theatre program:

A. ☐ Opportunities for theatre teacher(s) to participate in training programs with accomplished theatre practitioners

B. ☐ More opportunities for students to attend outstanding theatrical productions

C. ☐ More funds available for your play production activities

D. ☐ Additional theatre-trained faculty

E. ☐ Improved facilities for play production and theatre classes

F. ☐ Opportunities for students to participate in workshops or seminars guided by accomplished theatre practitioners

G. ☐ Expansion (or introduction) of theatre courses into your school curriculum

H. ☐ Opportunities for students to work with local, "out-of-school" theatre organizations

T-36. Rate the cooperation you get for your total theatre program from <u>each</u> of the following sources by circling a number from 5 (excellent) to 1 (poor):

	EXCELLENT COOPERATION				POOR COOPERATION
A. School Administration	5	4	3	2	1
B. Other faculty members	5	4	3	2	1
C. General student body	5	4	3	2	1
D. General Community	5	4	3	2	1
E. Local community theatre (if there is one)	5	4	3	2	1

T-37. Below are six possible reasons for including theatre courses and play production activity in high school programs.

PART I: . Check whether you think <u>each one</u> is or is not a <u>valid</u> reason for high schools to be concerned with theatre and dramatic arts.

	PART I			PART II *(see below)*
	YES	NO	NO OPINION	RANK
A. To identify and develop <u>talent</u> in the theatre arts	☐	☐	☐	☐
B. To provide experiences which will help increase the student's <u>understanding of others</u>	☐	☐	☐	☐
C. To enable students to grow in self confidence and <u>self-understanding</u>	☐	☐	☐	☐
D. To develop <u>taste</u> for the appreciation of excellence in theatre	☐	☐	☐	☐
E. To provide students with a deep and profound <u>experience</u> of theatre art	☐	☐	☐	☐
F. To provide instruction so that students can eventually participate in theatre as a <u>leisure-time activity</u>	☐	☐	☐	☐

PART II: Now please <u>rank</u> items A through F, above, in order of importance by placing numbers 1 (most important) through 6 (least important) in the right hand column, headed "PART II".

T-38. Below is a list of services which a professional association in theatre might offer.
Check the <u>three</u> which you feel would be most helpful to you.

A. ☐ Regular information about imaginative theatre programs in other high schools

B. ☐ Play lists and evaluations of new plays for high schools

C. ☐ Information about how to produce and direct specific plays

D. ☐ Information about methods of simplified scenic and costume design

E. ☐ Conferences, seminars, workshops related to theatre education and production

F. ☐ Information about new developments in directing and acting techniques

G. ☐ Abstracts of recent educational theatre research findings

H. ☐ Information about textbooks and publications of value to high school theatre teachers and students

T-39. If there are unique aspects of your theatre program about which you would like to provide additional information, please describe briefly below. (use extra sheet if desired)

SPECIAL REQUEST: This contact of the Secondary School Theatre Conference with teachers provides an excellent opportunity to gather model teaching materials from across the nation. When you return this form, please send copies (under separate cover if necessary) of course syllabi, unit plans, play production procedures, etc., that you believe will be useful to other practitioners in theatre. Please indicate your willingness to allow SSTC to consider the materials for publication in <u>The Secondary School Theatre</u> (an SSTC periodical) or to distribute them in other ways.

When all questions are answered, please return the questionnaire in the blue business reply envelope attached to: Survey:

Secondary School Theatre Conference
c/o Joseph L. Peluso
Seton Hall University
South Orange, New Jersey 07079

Thank you for your cooperation. Information from the published study will enable you to compare your program with other programs around the country. The data will also be used to develop educational guidelines for curricular and co-curricular theatre arts which will help you directly.

APPENDIX B
National, "AA" and Regional Statistics

The data which comprose Appendix B report virtually every item from the survey instrument. They are grouped in two major sections:

Part I – Principal's Section records the replies returned by administrators. Identification numbers (P-1, P-2, etc.) are taken from the survey instrument.

Part II – Teacher's Section records the replies returned by teachers. Identification numbers (T-1, T-2, etc.) are taken from the survey instrument.

To assist the reader who desires to make comparisons, the statistics are presented in eleven vertical columns, each representing a distinct group or sub-group of respondents derived from the 1,352 subject schools in the corrected sample:

The first column shows **national** totals, percentages, means and/or ranking for all 1,352 responding schools.

The second column shows percentages, means and/or ranking of selected questions by respondents from 327 strong **("AA")** schools.

The remaining columns show percentages, means and/or ranking for each of nine **geographical regions.** The number of respondents and the states which comprise each region are:

Regions	Number of Respondents	States included in Region
Region No. 1 New England	92	Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut
Region No. 2 Mid Atlantic	204	New York, New Jersey, Pennsylvania, Delaware, West Virginia, Maryland, District of Columbia
Region No. 3 The South	176	Virginia, North Carolina, South Carolina, Florida, Georgia, Alabama, Mississippi, Lousiana
Region No. 4 Middle States	108	Tennessee, Kentucky, Missouri, Arkansas
Region No. 5 Southwest	136	Oklahoma, Texas, New Mexico, Arizona
Region No. 6 Midwest	220	Ohio, Indiana, Illinois, Michigan
Region No. 7 Upper Midwest	224	Minnesota, Wisconsin, North Dakota, South Dakota, Iowa, Nebraska, Kansas
Region No. 8 Rocky Mountain	63	Montana, Idaho, Wyoming, Utah, Colorado, Nevada
Region No. 9 Pacific	129	Alaska, Washington, Oregon, California, Hawaii

PART I – PRINCIPAL'S SECTION

Facts About The Schools

	NATIONAL: ALL SCHOOLS		ALL "AA" SCHOOLS	REGION #1	REGION #2	REGION #3	REGION #4	REGION #5	REGION #6	REGION #7	REGION #8	REGION #9
P-1. Grades in school:	No.	%		%	%	%	%	%	%	%	%	%
• K-12	188	13.9	––	3.2	13.1	9.0	10.1	14.7	13.1	27.2	22.2	4.6
• 1-12	113	8.3	––	4.3	3.9	17.0	12.9	19.1	1.3	7.5	11.1	3.1
• 4-12	3	.2	––	.0	.4	.0	.0	.0	.0	.4	.0	.7
• 7-12	246	18.1	––	23.0	26.4	11.3	25.0	12.5	18.5	20.5	7.9	11.6
• 9-12	536	39.6	––	53.8	37.2	23.2	35.1	36.0	52.0	30.8	28.5	62.7
• 10-12	196	14.4	––	5.4	13.2	19.3	12.9	15.4	12.2	12.9	28.5	16.2
• 10-14	0	.0	––	.0	.0	.0	.0	.0	.0	.0	.0	.0
• Other	70	5.1	––	9.8	4.9	19.8	3.7	2.2	2.7	.4	1.5	.7
P-2. Total enrollment of school:												
• Under 499	734	54.3	19.9	53.8	44.6	44.8	55.5	61.7	48.4	77.6	61.9	39.5
• 500-749	216	16.0	17.7	14.2	17.6	19.3	19.4	10.2	19.9	11.1	12.6	16.2
• 750-999	120	8.9	13.1	14.2	14.2	10.7	7.4	8.0	9.0	3.1	9.5	5.4
• 1,000-1,999	192	14.2	30.9	16.4	16.6	19.3	13.8	11.7	12.2	4.4	9.5	27.1
• 2,000 & over	90	6.7	18.3	1.0	6.8	5.6	3.7	8.0	10.4	3.5	6.3	11.6
P-3. Type of school:												
• Public	1,095	81.0	84.1	62.6	67.6	84.0	80.5	86.0	83.7	89.7	95.2	79.0
• Private	257	19.0	16.0	37.4	32.4	16.0	19.5	14.0	16.4	10.3	4.8	21.0
P-6. Location of school:												
• Urban	279	20.6	29.7	16.4	21.5	25.5	25.9	27.2	23.9	9.8	12.6	20.9
• Suburban	318	23.5	39.1	35.1	38.7	19.3	27.7	14.7	23.9	8.4	14.2	32.5
• Rural	714	52.8	28.7	46.1	38.2	48.8	44.4	54.4	48.8	79.4	71.4	42.6
• Other	38	2.8	2.4	1.0	1.4	5.6	1.8	3.6	3.1	2.2	.0	3.8
• NA	3	.2	.0	1.0	.0	.5	.0	.0	.0	.0	1.5	.0
P-7. Per-pupil expenditure in average daily attendance:												
• Up to $499	307	22.7	14.6	12.0	17.1	44.8	43.5	30.8	19.0	10.2	17.4	13.1
• $500-$699	448	33.1	32.9	25.2	23.5	28.4	35.1	33.0	45.7	35.2	30.1	34.8

• $700-$899	239	17.7	21.1	20.8	19.1	5.6	6.4	16.9	14.4	30.8	23.8	19.3
• $900-$1,099	91	6.7	8.9	12.0	11.2	1.7	1.8	7.3	3.1	8.0	7.9	9.3
• $1,100=$1,299	47	3.5	4.3	4.3	4 9	1.1	.0	2.9	3.1	3.5	6.3	6.2
• $1,300-$1,599	27	2.0	1.2	2.1	6.3	1.1	.0	.7	1.8	.8	.0	2.3
• $1,600-$1,999	19	1.4	2.8	1.0	3.4	.0	.0	.7	1.3	.4	1.5	3.8
• $2,000 or more	36	2.7	2.8	13.1	2.9	1.7	1.8	.7	1.8	.8	3.1	3.1
• NA	138	10.2	9.4	8.7	11.2	15.2	11.0	6.5	9.5	9.8	9.5	7.7

PRINCIPAL'S GENERAL OPINIONS

P-8. Principal's general judgment of the degree of emphasis there should be on the visual and performing arts in all American secondary schools:												
A. Much more emphasis	316	23.4	26.6	39.5	27.4	25.0	20.3	15.4	21.1	17.8	14.2	21.7
B. Somewhat more emphasis	775	57.3	59.3	50.5	55.3	61.3	58.3	56.6	57.9	57.1	55.5	59.6
C. No change in emphasis	216	16.0	12.2	5.4	10.7	10.2	17.5	25.7	14.0	22.3	23.8	16.2
D. Somewhat less emphasis	9	.6	.0	2.1	1.4	1.1	.0	.0	.4	.0	1.5	.0
E. Much less emphasis	5	.4	.3	.0	.9	.0	.9	.7	.0	.0	.0	.7
• NA	31	2.3	1.5	2.1	3.9	2.2	2.7	1.4	.4	2.6	4.7	1.5

•P-9. Principal's judgment of importance of selected programs which high schools often have:	No.	%	Rank	%	R	%	R	%	R	%	R	%	R	%	R	%	R	%	R	%	R
A. Fine Arts courses (painting, drawing, etc.)	954	70.5	3	75.5	2	71.4	3	68.6	3	63.0	4	68.5	3	58.8	5	76.4	3	72.3	4	73.0	3	82.9	1
B. Music activities (band, choruses, etc.)	1,147	84.8	1	83.5	1	73.6	1	81.3	1	88.0	1	78.7	1	88.2	1	85.0	1	91.5	1	92.0	1	79.8	2
C. Physical education courses	1,097	81.1	2	74.9	3	71.4	2	80.8	2	86.9	2	77.7	2	86.0	2	78.2	2	85.2	2	87.3	2	72.8	3
D. Theatrical productions	443	32.8	7	46.2	5	46.1	5	38.7	7	22.1	8	25.9	8	34.5	7	38.4	7	26.3	7	33.3	7	33.3	8
E. Music appreciation courses	279	20.6	9	13.1	7	21.9	9	28.9	8	21.5	9	29.6	7	14.7	9	18.0	9	18.3	8	9.5	9	17.8	9
F. Debate & other speech activities	784	58.0	5	51.4	4	39.5	7	41.1	6	49.4	6	60.1	5	71.3	4	59.2	5	75.0	3	66.6	5	57.3	4
G. Competitive sports	911	67.3	4	6.6	8	60.4	4	63.7	4	69.8	3	64.8	4	81.6	3	65.6	4	70.5	5	73.0	4	56.5	5
H. Courses in theatre arts	329	24.3	8	3.6	9	26.3	8	24.5	9	25.5	7	20.3	9	27.9	8	26.2	8	12.9	9	17.4	8	40.3	6
I. Art appreciation courses	197	14.5	10	9.8	10	21.9	10	22.0	10	14.7	10	18.5	10	8.8	10	13.1	10	11.6	10	4.7	10	12.4	10
J. Creative writing courses	591	43.7	6	38.2	6	43.9	6	48.0	5	52.8	5	53.7	6	36.7	6	47.0	6	33.0	6	38.0	6	38.7	7

• Percentages total more than 100%; multiple answers were possible.

	NATIONAL: ALL SCHOOLS		ALL "AA" SCHOOLS		REGION #1		REGION #2		REGION #3		REGION #4		REGION #5		REGION #6		REGION #7		REGION #8		REGION #9	
P-10. Principal's ranking of reasons for including theatre courses and play production activity in high school:	Mean Score	Rank	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R
A. To identify and develop talent in the theatre arts	2.51	5	2.37	5	2.47	6	2.46	6	2.85	5	2.60	5	2.67	4	2.24	6	2.47	5	2.53	5	2.47	5
B. To provide experiences which will help increase the students's understanding of others	4.63	2	4.73	2	4.41	2	4.62	2	4.60	2	4.63	2	4.65	2	4.81	2	4.54	2	4.59	2	4.65	2
C. To enable students to grow in self confidence and self-understanding	5.23	1	5.22	1	5.16	1	5.20	1	5.20	1	5.17	1	5.35	1	5.23	1	5.19	1	5.33	1	5.35	1
D. To develop taste for the appreciation of excellence in theatre	3.69	3	3.79	3	3.89	3	3.69	3	3.57	3	3.96	3	3.43	3	3.72	3	3.68	3	3.53	3	3.85	3
E. To provide students with a profound experience of theatre art	2.37	6	2.33	6	2.64	5	2.53	5	2.26	6	2.30	6	2.50	6	2.40	5	2.12	6	2.31	6	2.37	6
F. To provide instruction so that students can eventually participate in theatre as a leisure-time activity	2.84	4	2.85	4	2.76	4	2.76	4	2.89	4	2.60	4	2.67	5	2.90	4	3.11	4	2.93	4	2.75	4

PROGRAMS IN THE SCHOOLS

	No.	%	%	%	%	%	%	%	%	%	%	%
P-11. Schools presenting one or more plays annually:	1,247	92.2	--	91.2	94.6	84.0	93.5	91.1	92.7	96.8	95.2	89.9
P-11A. In schools where plays are produced, responsibility for production lies with:												
a. Same faculty member every year	748	60.0	--	48.2	54.9	54.1	53.5	57.3	66.8	62.7	61.7	75.0
b. Different faculty member each year	81	6.5	--	4.8	4.7	6.1	8.9	14.5	6.3	4.1	10.0	3.4
c. Group of faculty members share responsibility	334	26.8	--	33.7	33.7	34.5	25.7	20.2	21.0	28.6	20.0	19.0
d. Other	80	6.4	--	14.5	5.7	6.8	7.9	5.6	5.9	5.1	6.7	4.3
• NA	4	.3	--	--	--	--	--	--	--	--	--	--
P-12. Schools that have a drama club:	848	62.7	--	74.7	71.5	63.0	70.3	54.4	62.4	50.0	57.1	67.4

	No.	%	Rank	%	R	%	R	%	R	%	R	%	R	%	R	%	R	%	R	%	R
*P-13. Schools offering a specific course in theatre:	500	37.0		——		30.7		30.3		32.3		46.2		33.8		35.7		28.5		46.0		65.8	
*P-13A. In schools where no theatre course is offered, reason given by principal:																							
a. Curriculum overcrowded	388	45.5	1	——		44.4	1	45.1	1	40.3	2	56.9	1	48.9		37.3	2	51.3	1	47.1	1	45.5	1
b. Needs already met in English class	123	14.4	6	——		17.5	6	20.4	5	10.1	6	19.0	6	14.4	6	13.4	7	11.3	7	14.7	6	11.4	6
c. Inappropriate subject for high school curriculum	27	3.2	9	——		3.2	9	4.9	8	.8	9	1.7	9	5.6	8	1.4	9	3.8	8	5.9	8	2.3	9
d. Qualified teacher(s) not available	274	32.2	3			28.6	3	29.6	4	36.1	3	29.3	4	35.6	3	26.8	3	36.9	2	38.2	3	27.3	4
e. Not enough student interest	200	23.5	5	——		7.9	7	14.8	6	13.4	5	31.0	3	34.4	4	21.8	5	35.6	4	23.5	5	29.5	3
f. Seems of little value	29	3.4	8	——		3.2	8	3.5	9	3.4	8	3.4		4.4	9	3.5	8	3.1	9	2.9	9	2.3	8
g. Needs already met in co-curricular play production program	215	25.2	4	——		22.2	4	31.7	3	18.5	4	24.1	5	28.9	5	24.6	4	25.6	5	26.5	5	10.5	5
h. Budget does not allow for such classes	328	38.5	2	——		33.3	2	37.3	2	42.9	1	44.8	2	36.7	2	39.4	1	36.3	3	44.1	2	34.1	2
i. Other	98	11.5	7	——		19.0	5	10.6	7	9.2	7	6.9	7	6.7	7	14.8	6	13.8	6	8.8	7	9.1	7

* Percentages total more than 100%; multiple answers were possible.

	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%
P-14. Schools concentrating theatre program in one academic department:	910	67.3	270	82.6	51	56.0	126	61.7	116	65.9	76	70.3	84	61.7	149	67.4	166	74.1	46	73.0	96	74.4
P-14A. Department to which the theatre program is assigned:																						
a. Drama	122	13.4		18.3		3.9		8.7		17.2		19.7		16.7		12.8		8.4		15.2		20.1
b. Speech	248	27.3		22.3		5.9		12.7		21.6		39.5		48.8		30.9		35.5		32.6		13.5
c. English	475	52.2		33.9		88.2		70.6		55.2		30.3		31.0		49.7		51.2		45.7		50.0
d. Humanities	13	1.4		.9		.0		.8		1.7		2.6		.0		2.7		.6		2.2		2.1
e. Performing of Fine Arts	23	2.5		3.9		2.0		3.2		.0		.0		2.4		2.0		1.2		4.3		9.4
f. Integrated Arts	8	.9		.6		.0		.8		.0		.0		.0		2.0		.0		.0		4.2
g. Language Arts	23	2.5		1.8		3.9		.8		2.6		5.3		4.8		2.7		1.8		.0		2.1
h. Other	15	1.6		.6		2.0		3.2		.9		1.3		1.2		2.0		1.2		2.2		1.0

	NATIONAL: ALL SCHOOLS		ALL "AA" SCHOOLS		REGION #1		REGION #2		REGION #3		REGION #4		REGION #5		REGION #6		REGION #7		REGION #8		REGION #9	
P-15. Principal's rating of strength of curricular programs:	Mean Score	Rank	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R
A. Visual Arts courses	3.37	3	3.83	3	3.58	2	3.55	3	3.22	3	3.20	4	3.24	3	3.35	3	3.22	4	3.13	4	3.71	3
B. THeatre Arts courses	3.01	5	3.46	5	2.90	5	3.15	4	2.89	5	3.14	5	2.97	5	2.98	5	2.66	5	3.09	5	3.36	4
C. Physical Education courses	3.91	1	4.05	2	3.83	1	4.01	1	4.01	1	3.97	1	3.97	1	3.78	2	3.79	2	3.94	1	4.02	1
D. Music courses	3.79	2	4.09	1	3.45	3	3.75	2	3.60	2	3.74	2	3.84	2	3.93	1	3.86	1	3.85	2	3.85	2
E. Speech courses	3.23	4	3.52	4	3.02	4	3.05	5	3.16	4	3.41	3	3.56	3	3.14	4	3.31	3	3.48	3	3.12	5
F. Radio-TV/Film courses	2.54	6	2.57	6	2.85	6	2.58	6	2.57	6	2.81	6	2.73	6	2.40	6	2.42	6	2.33	6	2.40	6
P-15. Principal's rating of strength of co-curricular programs:																						
A. Visual Arts activities	2.72	5	3.05	5	3.91	4	2.87	5	2.47	5	1.35	6	2.53	5	2.88	5	2.45	5	2.64	5	2.96	5
B. Theatre Arts activities	3.20	3	3.83	3	3.40	3	3.34	3	2.99	4	3.40	3	3.26	4	3.17	3	3.10	3	3.20	4	3.30	3
C. Athletics activities	4.04	1	4.10	1	3.89	1	4.06	1	4.03	1	3.89	1	4.17	1	4.07	1	4.01	1.5	3.94	1	4.07	1
D. Music activities	3.77	2	4.02	2	3.82	2	3.77	2	3.49	3	3.82	2	3.83	2	3.77	2	4.01	1.5	3.69	2	3.68	2
E. Speech activities	3.04	4	3.23	4	2.69	5	2.88	4	3.04	2	2.69	4	3.41	3	2.90	4	3.01	4	3.48	3	2.99	4
F. Radio-TV/Film activities	2.29	6	2.33	6	2.61	6	2.21	6	2.38	6	2.61	5	2.32	6	2.11	6	2.29	6	2.40	6	2.12	6

P-16. Schools which have received support for theatre Programs under Titles I-IV of the Elementary and Secondary Education Act of 1965:	No.	%	%	%	%	%	%	%	%	%	%	%
	74	5.5	5.5	5.4	7.8	6.2	5.5	5.1	4.0	2.6	4.7	8.5

PART II – TEACHER'S SECTION

FACTS ABOUT RESPONDENT TEACHERS	No.	%	%	%	%	%	%	%	%	%	%
*T-1. Curricular and co-curricular duties:											
A. Teach theatre courses exclusively	54	4.0	--	2.1	4.4	2.8	1.8	4.4	3.6	1.7	4.7	11.6
B. Teach both theatre & speech courses	303	22.4	--	15.3	15.1	20.4	33.3	30.8	24.4	19.6	25.3	23.2
C. Teach theatre plus other courses (not including speech)	330	24.4	--	20.8	19.1	23.2	29.6	21.3	25.3	16.5	26.9	46.5
D. Teach speech courses exclusively	214	15.8	--	9.8	8.8	13.6	14.8	19.1	19.9	26.7	14.2	6.2
E. Teach no theatre or speech courses	357	26.4	--	40.6	37.2	33.5	19.4	19.1	23.5	23.6	12.6	19.3
F. Supervise drama club	607	44.9	--	58.2	50.4	44.3	41.6	33.0	42.9	42.8	41.2	51.1
G. Direct all plays & musicals	606	44.8	--	31.8	43.6	33.5	46.2	41.1	53.3	41.0	58.7	58.9
H. Direct some plays & musicals	465	34.4	--	43.9	36.7	35.2	25.0	39.7	29.4	44.1	31.7	17.8

* Percentages total more than 100%; multiple answers were possible.

T-2A. Years in teaching:												
• 1-2 years	273	20.1	--	18.6	9.8	17.0	23.1	22.7	22.1	28.5	23.8	17.0
• 3-7 years	427	31.5	--	30.7	28.4	32.3	29.6	33.0	33.9	32.5	30.1	31.0
• 8-14 years	300	22.1	--	19.7	28.4	22.7	21.2	19.8	18.5	16.9	26.9	29.4
• 15 plus years	288	21.3	--	26.3	26.4	23.2	21.2	16.9	20.3	19.1	15.8	19.3
• NA	62	4.5	--	4.3	6.8	4.4	4.6	7.3	4.5	2.6	3.1	3.1
T-2B. Years teaching in present school:												
• 1-2 years	508	37.5	--	34.0	20.5	36.3	36.1	44.8	40.7	47.3	44.4	36.4
• 3-7 years	477	35.2	--	39.5	42.1	30.6	37.9	33.0	36.6	27.2	34.9	39.5
• 8-14 years	208	15.3	--	16.4	20.0	15.9	12.0	11.0	13.5	16.9	14.2	14.7
• 15 plus years	118	8.7	--	7.6	13.2	11.9	12.0	8.0	5.4	6.6	6.3	6.2
• NA	40	3.0	--	2.1	3.9	5.1	1.8	2.9	3.1	1.7	.0	3.1
T-2C. Years working with high school theatre:												
• 1-2 years	374	27.6	--	23.0	20.5	21.5	29.6	33.0	29.8	33.4	33.3	26.3
• 3-7 years	489	36.1	--	40.6	37.7	34.6	29.6	33.0	40.7	36.1	31.7	35.6
• 8-14 years	207	15.3	--	14.2	19.6	13.6	12.0	13.9	14.0	12.5	22.2	19.3
• 15 plus years	150	11.0	--	9.8	14.7	10.2	13.8	7.3	9.0	10.7	11.1	13.1
• NA	126	9.3	--	11.9	7.2	19.8	14.8	11.7	5.4	6.6	1.5	5.4
***T-3. State credentials permit teaching of:**												
A. Speech	695	51.4	--	23.0	27.4	38.6	62.9	61.7	67.8	60.7	60.3	57.3
B. Theatre	428	31.7	--	10.9	21.0	20.4	37.9	38.2	37.5	31.6	33.3	55.0
C. English	1,051	77.7	--	68.1	68.1	80.1	80.5	75.0	82.3	84.3	79.3	77.5
D. Music	97	7.2	--	3.2	6.8	2.8	5.5	6.6	8.5	9.8	11.1	9.3
E. History or Social Studies	347	25.7	--	21.9	23.0	25.0	29.6	22.7	26.6	25.0	33.3	28.6
F. Fine or Visual Arts	68	5.0	--	3.2	4.9	2.8	7.4	5.8	3.6	5.8	.0	10.0
G. Foreign Languages	168	12.4	--	15.3	9.8	14.7	7.4	11.0	14.0	13.3	7.9	14.7
H. Other	274	20.3	--	23.0	19.1	17.6	12.9	24.2	20.8	22.7	23.8	18.6

* Percentages total more than 100%; multiple answers were possible.

	NATIONAL: ALL SCHOOLS		ALL "AA" SCHOOLS	REGION #1	REGION #2	REGION #3	REGION #4	REGION #5	REGION #6	REGION #7	REGION #8	REGION #9
*T-4. Participated as actor, director, technician, etc. in:	No.	%	%	%	%	%	%	%	%	%	%	%
A. College or university theatre	881	65.2	--	64.8	68.1	57.9	65.7	60.2	71.9	61.6	60.3	72.0
B. Community theatre	553	39.4	--	47.2	41.6	34.0	35.1	31.6	42.5	32.5	50.7	50.3
C. Professional theatre	172	12.7	--	26.3	18.6	11.3	5.5	9.5	11.7	6.2	6.3	20.9
* Percentages total more than 100%; multiple answers were possible.												
T-5. Professional theatre productions attended in past two years:												
A. more than 20 productions	151	11.1	--	19.7	14.2	7.9	6.4	8.8	13.1	4.4	7.9	20.9
B. 10-19 productions	245	18.1	--	30.7	25.0	16.4	19.4	14.7	19.0	10.2	6.3	21.7
C. 5-9 productions	340	25.1	--	25.2	30.3	24.4	25.7	16.1	29.4	28.1	14.2	19.3
D. 1-4 productions	445	32.9	--	15.3	24.5	35.7	33.3	40.4	29.8	43.3	39.6	30.2
E. No productions	146	10.7	--	4.3	3.9	12.5	13.8	18.3	7.6	12.5	31.7	5.4
• NA	21	1.5	--	5.3	2.3	2.7	.9	1.4	.9	1.3	.0	2.3
T-6. Undergraduate major of bachelor's degree:												
A. Education	111	8.2	6.7	12.0	3.9	6.8	9.2	16.9	5.8	7.1	9.5	9.3
B. English	528	39.0	24.7	42.8	43.6	43.7	44.4	33.8	33.9	37.5	42.8	33.3
C. Theatre	184	13.6	36.0	6.5	9.8	7.9	13.8	17.6	14.4	12.9	12.6	27.9
D. Speech	101	7.4	13.1	5.4	4.9	6.2	9.2	8.0	12.2	8.0	4.7	4.6
E. Fine Arts	21	1.5	1.5	1.0	3.9	1.1	1.8	.7	1.3	.8	1.5	.7
F. Music	38	2.8	1.5	2.1	3.4	1.7	2.7	2.2	2.7	3.5	3.1	3.1
G. Communications (Radio-TV/Film)	1	.0	.3	.0	.4	.0	.0	.0	.0	.0	.0	.0
H. Other	296	21.8	13.4	20.8	22.5	25.5	14.8	16.9	14.4	26.3	22.2	15.5
• NA	72	5.3	2.4	8.7	7.3	6.8	3.7	3.6	4.9	3.5	3.1	5.4
T-6 Undergraduate minor of bachelor's degree:												
A. Education	138	10.2	7.0	10.9	6.8	13.6	16.6	14.7	6.3	9.8	7.9	8.5
B. English	276	20.4	28.1	23.0	17.6	17.0	24.0	22.7	21.7	17.8	17.4	25.5
C. Theatre	104	7.6	14.6	6.5	9.8	6.8	9.2	4.4	8.1	6.2	4.7	11.6
D. Speech	121	8.9	7.3	4.3	7.3	7.3	12.9	14.7	7.2	9.8	15.8	5.4

E. Fine Arts	23	1.7	1.5	3.2	.9	.5	.0	2.9	2.7	2.6	.0	.7
F. Music	23	1.7	1.2	1.0	3.4	.5	.0	1.4	.0	2.6	6.3	1.5
G. Communications (Radio-TV/Film)	5	.3	.6	.0	.4	.0	.0	.7	.9	.0	.0	.7
H. Other	331	24.4	21.1	24.1	23.0	21.5	14.8	20.5	32.1	26.7	30.1	23.2
• NA	331	24.4	18.3	26.3	30.3	32.3	22.2	17.6	20.8	24.1	17.4	22.4
T-6. Area of concentration of master's degree:												
A. Education	106	7.8	5.8	12.0	7.8	7.3	5.5	13.9	10.8	2.6	3.1	6.9
B. English	137	10.1	9.4	14.2	16.6	9.0	12.9	6.6	7.2	8.4	6.3	9.3
C. Theatre	90	6.6	20.1	4.3	6.3	4.5	6.4	4.4	8.5	4.4	9.5	13.1
D. Speech	28	2.0	4.2	1.0	1.9	1.1	1.8	1.4	2.2	4.4	1.5	.7
E. Fine Arts	9	.6	.3	1.0	1.9	.0	.0	.7	.4	.0	3.1	.0
F. Music	14	1.0	.3	.0	.9	1.1	.9	.7	1.8	.8	1.5	.7
G. Communications (Radio-TV/Film)	4	.2	.6	.0	.9	.0	.0	.0	.9	.0	.0	.0
H. Other	84	6.2	5.1	7.6	7.3	9.6	7.4	3.6	5.8	4.4	3.1	5.4
• NA	880	65.0	53.8	59.3	55.8	67.0	64.8	68.3	61.9	74.5	71.4	63.5
T-7A. Undergraduate credit hours earned in play direction & production:												
• 1-3 credit hours	205	15.1	--	10.9	11.7	13.0	14.8	20.5	18.0	17.4	17.4	10.8
• 4-12 credit hours	370	27.3	--	10.9	29.9	22.7	29.6	23.5	28.0	33.4	34.9	27.9
• More than 12 credit hours	124	9.1	--	9.8	5.8	5.1	7.4	9.5	9.0	8.0	12.6	20.9
• No credit hours	353	26.1	--	37.3	26.9	32.3	23.1	27.2	24.4	23.2	19.0	20.9
• NA	297	22.0	--	28.5	25.0	26.7	25.0	19.1	20.3	17.8	15.8	19.3
T-7A. Graduate credit hours earned in play directing & production:												
• 1-3 credit hours	67	5.0	--	6.5	4.4	2.8	2.7	4.4	4.5	6.6	3.1	8.5
• 4-12 credit hours	116	8.5	--	8.7	10.2	6.8	12.0	7.3	5.8	5.8	7.9	17.0
• More than 12 credit hours	59	4.3	--	5.4	2.9	2.2	4.6	.7	4.5	4.0	3.1	14.7
• No credit hours	289	21.3	--	29.6	24.0	26.7	20.3	19.1	20.3	18.3	14.2	17.8
• NA	821	60.7	--	51.6	58.8	61.3	60.1	68.3	64.7	65.1	71.4	41.8

	NATIONAL: ALL SCHOOLS		ALL "AA" SCHOOLS	REGION #1	REGION #2	REGION #3	REGION #4	REGION #5	REGION #6	REGION #7	REGION #8	REGION #9
T-7B. Undergraduate credit hours earned in acting (including movement, characterization, voice, etc.):	No.	%	%	%	%	%	%	%	%	%	%	%
• 1-3 credit hours	216	15.9	--	13.1	15.1	9.6	10.1	19.1	19.4	24.1	12.6	10.8
• 4-12 credit hours	328	24.2	--	14.2	22.5	21.5	30.5	22.7	29.4	24.5	28.5	22.4
• More than 12 credit hours	132	9.7	--	4.3	7.3	7.3	8.3	8.8	7.6	7.1	17.4	27.1
• No credit hours	333	24.6	--	34.0	25.4	32.3	25.0	22.0	23.0	20.9	22.2	18.6
• NA	343	25.3	--	34.0	29.4	28.9	25.9	27.2	20.3	23.2	19.0	20.9
T-7B. Graduate credit hours earned in acting (including movement, characterization, voice, etc.):												
• 1-3 credit hours	65	4.8	--	4.3	3.4	5.1	1.8	6.6	4.5	5.3	1.5	8.5
• 4-12 credit hours	77	5.6	--	4.3	7.3	1.7	10.1	4.4	4.9	4.4	3.1	11.6
• More than 12 credit hours	39	2.8	--	4.3	2.9	1.7	.9	.0	3.1	.8	4.7	10.0
• No credit hours	291	21.5	--	31.8	24.5	24.4	20.3	19.1	20.8	17.8	12.6	20.9
• NA	880	65.0	--	54.9	61.7	67.0	66.6	69.8	66.5	71.4	77.7	48.8
T-7C. Undergraduate credit hours earned in technical theatre and design:												
• 1-3 credit hours	228	16.8	--	18.6	14.2	14.7	16.6	16.1	18.5	18.3	25.3	13.9
• 4-12 credit hours	283	20.9	--	13.1	17.1	11.9	24.0	23.5	26.6	21.4	20.6	28.6
• More than 12 credit hours	58	4.2	--	.0	3.4	2.8	2.7	2.2	4.5	4.9	4.7	12.4
• No credit hours	382	28.2	--	37.3	30.8	35.2	25.9	27.2	27.6	23.2	22.2	24.0
• NA	400	29.5	--	30.7	34.3	35.2	30.5	30.8	22.1	32.1	26.9	20.9
T-7C. Graduate credit hours earned in technical theatre and design:												
• 1-3 credit hours	68	5.0	--	4.3	5.8	3.9	4.6	5.1	4.0	4.0	6.3	8.5
• 4-12 credit hours	87	6.4	--	3.2	7.3	5.6	8.3	2.9	6.3	6.6	6.3	10.0
• More than 12 credit hours	25	1.8	--	1.0	.4	1.7	1.8	.0	1.8	1.7	1.5	6.9
• No credit hours	303	22.4	--	32.9	24.5	24.4	20.3	19.8	22.6	18.7	14.2	23.2
• NA	869	64.2	--	58.2	61.7	64.2	64.8	72.0	65.1	68.7	71.4	51.1

T-7D. Undergraduate credit hours earned in theatre history, dramatic literature, dramatic criticism, etc.:												
• 1-3 credit hours	223	16.5	--	9.8	18.1	22.1	15.7	15.4	18.5	16.0	14.2	10.8
• 4-12 credit hours	394	29.1	--	26.3	30.8	20.4	27.7	27.2	34.8	29.9	31.7	31.0
• More than 12 credit hours	175	12.9	--	20.8	14.7	8.5	12.9	6.6	12.2	9.8	14.2	23.2
• No credit hours	220	16.3	--	17.5	11.2	21.5	17.5	19.8	14.4	16.9	15.8	13.1
• NA	340	25.1	--	25.2	25.0	27.2	25.9	30.8	19.9	27.2	23.8	21.7
T-7D. Graduate credit hours earned in theatre history, dramatic literature, dramatic criticism, etc.:												
• 1-3 credit hours	94	7.0	--	6.5	8.3	7.9	6.4	5.1	6.3	6.6	7.9	6.9
• 4-12 credit hours	146	10.7	--	9.8	14.2	8.5	10.1	6.6	13.1	8.0	9.5	15.5
• More than 12 credit hours	91	6.7	--	6.5	7.8	3.4	7.4	1.4	5.8	4.9	6.3	19.3
• No credit hours	224	16.5	--	23.0	15.6	20.4	17.5	17.6	13.1	16.5	12.6	13.9
• NA	791	58.5	--	53.7	53.8	59.6	58.3	67.4	61.5	63.8	63.4	43.4
*T-8. Professional association memberships held:												
A. American Educational Theatre Association	67	4.2	--	7.6	5.3	1.7	4.6	3.6	8.1	2.2	3.1	8.5
B. American Community Theatre Association	3	.2	--	1.0	.4	.0	.0	.0	.4	.0	.0	.0
C. Children's Theatre Conference	17	1.2	--	2.1	2.4	1.1	2.7	.7	1.3	.8	1.5	3.1
D. Secondary School Theatre Conference	37	2.7	--	4.3	3.9	.0	.0	2.9	4.5	1.7	3.1	3.8
E. National Contemporary Theatre Conference	13	.9	--	1.0	.9	.5	1.8	.0	2.2	.8	.0	
F. National Association of Dramatic & Speech Arts	26	1.9	--	2.1	1.4	2.2	4.6	1.4	1.3	2.2	3.1	.0
G. Speech Association of America	92	6.8	--	4.3	4.9	5.1	7.4	7.3	8.5	11.6	3.1	3.1
H. State theatre or speech Association	208	15.3	--	13.1	6.3	13.6	14.8	20.5	19.9	19.6	20.6	10.8
I. Regional theatre or speech Association	129	9.5	--	17.5	8.8	10.7	10.1	8.0	9.0	9.0	14.2	8.5

* Percentages total more than 100%; multiple answers were possible.

FACTS ABOUT OTHER FACULTY

	NATIONAL: ALL SCHOOLS		ALL "AA" SCHOOLS	REGION #1	REGION #2	REGION #3	REGION #4	REGION #5	REGION #6	REGION #7	REGION #8	REGION #9
T-9. Teachers on the faculty other than the respondent who have specific preparation in theatre and are involved in the school's theatre program:	No.	%	%	%	%	%	%	%	%	%	%	%
• 1 additional teacher	284	21.0	25.4	16.4	17.6	15.9	22.2	20.5	21.7	26.3	25.3	23.2
• 2 additional teachers	134	9.9	11.6	7.6	11.2	10.2	10.1	8.0	10.4	11.6	12.6	5.4
• 3 additional teachers	58	4.2	7.0	5.4	6.8	2.8	1.8	2.2	4.5	3.5	4.7	6.2
• 4 additional teachers	23	1.7	2.8	6.5	2.4	1.1	.9	1.4	1.3	1.3	1.5	.0
• 5 additional teachers	7	.5	.9	2.1	.4	.5	.0	.7	.4	.0	.0	.7
• 6 additional teachers	2	.1	.0	2.1	.0	.0	.0	.0	.0	.0	.0	.7
• 7 or more additional teachers	7	.5	.9	1.0	.4	.0	.9	0	.9	.0	3.1	.0
• No additional teachers	624	46.1	38.8	40.6	41.1	51.7	44.4	55.1	49.7	41.0	44.4	45.7
• NA	213	15.7	12.5	18.6	19.6	17.6	19.4	11.7	10.8	16.0	7.9	17.8
*T-11. Schools reporting that teachers from various subject areas are incolved with co-curricular theatre activity:												
A. Industrial Arts	200	14.8	21.4	16.4	27.9	9.6	10.1	11.7	16.7	9.8	4.7	17.0
B. English	527	39.0	37.0	47.2	46.0	35.7	39.8	29.4	36.1	43.3	46.0	29.4
C. Music	397	29.4	46.7	23.0	34.3	21.5	25.0	16.9	33.0	34.8	23.8	40.3
D. Home Economics	113	8.3	12.8	9.8	14.2	5.1	12.0	7.3	4.5	5.8	1.5	14.7
E. Visual (Fine) Arts	166	12.2	22.6	8.7	26.9	6.2	12.9	2.9	12.2	8.4	6.3	18.6
F. Physical Education and/or Dance	100	7.3	11.3	5.4	12.2	4.5	8.3	9.5	9.0	4.4	3.1	6.2
G. Speech	268	19.8	27.2	13.1	16.6	14.7	20.3	23.5	22.1	25.4	28.5	13.9
H. Other	145	10.7	8.2	26.3	11.2	8.5	11.1	12.5	8.5	8.9	14.2	4.6

* Percentages total more than 100%; multiple answers were possible.

FACTS ABOUT PLAY PRODUCTION PROGRAMS

	No.	%	%	%	%	%	%	%	%	%	%	%
T-12A. Musical productions presented annually:												
• 1 per year	475	35.1	60.9	34.0	43.1	21.0	29.6	23.5	42.9	34.3	46.0	41.8
• 2 per year	51	3.7	3.4	3.2	3.4	2.8	6.4	6.6	4.0	2.6	1.5	3.1
• 3 per year	7	.5	.3	.0	.4	1.1	.9	.0	.9	.0	.0	.7
• 4 or more per year	4	.2	.3	.0	.0	.0	.9	1.4	.0	.4	.0	.0
• None	254	18.7	13.5	16.4	13.7	20.4	17.5	26.4	22.1	18.7	11.1	17.0
• NA	560	41.4	21.7	46.1	39.2	54.5	44.4	41.9	29.4	43.7	41.2	37.2
T-12B. Full length plays presented annually												
• 1 per year	493	36.4	33.0	56.0	43.1	46.0	33.3	27.2	33.9	29.9	30.1	30.2
• 2 per year	534	39.4	49.2	19.7	33.3	22.1	38.8	42.6	47.5	54.9	42.8	41.8
• 3 per year	70	5.1	11.3	6.5	3.9	2.2	3.7	5.8	4.9	4.9	14.2	6.9
• 4 or more per year	20	1.4	3.7	2.1	2.4	1.7	1.8	.7	.9	.0	1.5	3.1
• None	76	5.6	.6	5.4	3.9	8.5	6.4	8.0	5.4	2.6	3.1	7.7
• NA	159	11.7	2.1	9.8	13.2	19.3	15.7	15.4	7.2	7.5	7.9	10.0
T-12C. One-act plays presented annually:												
• 1 per year	253	18.7	20.2	9.8	14.2	17.0	12.0	30.1	15.8	29.9	19.0	13.1
• 2 per year	213	15.7	18.7	15.3	16.6	17.6	17.5	13.2	12.6	15.1	12.6	20.9
• 3 per year	151	11.1	12.5	14.2	11.2	9.6	16.6	13.2	4.9	12.9	15.8	9.3
• 4 or more per year	159	11.7	26.3	19.7	10.7	13.0	5.5	13.9	12.2	3.5	14.2	20.9
• None	118	8.7	3.1	6.5	8.8	10.2	7.4	10.2	11.3	7.5	4.7	6.9
• NA	458	33.8	19.3	34.0	38.2	32.3	40.7	19.1	42.9	30.8	33.3	28.6
T-12D. Plays for pre-secondary school children presented annually:												
• 1 per year	173	12.7	19.6	13.1	11.7	8.5	15.7	11.7	16.2	12.0	19.0	10.8
• 2 per year	65	4.8	8.6	3.2	4.4	4.5	4.6	5.8	4.5	2.6	7.9	8.5
• 3 per year	16	1.1	2.1	.0	1.4	1.7	.9	2.9	1.3	.4	1.5	.0
• 4 or more per year	28	2.0	2.8	.0	3.9	2.2	3.7	3.6	.4	.4	1.5	3.1
• None	243	17.9	15.0	17.5	17.1	15.3	16.6	23.5	18.0	19.1	14.2	17.8
• NA	827	61.1	52.0	65.9	61.2	67.6	58.3	52.2	59.2	65.1	55.5	59.6
T-13 Schools presenting plays for the general public:	1,222	90.4	–	84.6	88.7	81.2	91.6	92.6	91.4	98.2	93.6	89.1

	NATIONAL: ALL SCHOOLS		ALL "AA" SCHOOLS	REGION #1	REGION #2	REGION #3	REGION #4	REGION #5	REGION #6	REGION #7	REGION #8	REGION #9
T-14. Usual number of performances given of each play presented to the general public:	No.	%	%	%	%	%	%	%	%	%	%	%
• 1 performance	318	23.5	3.7	21.9	15.6	31.2	30.5	37.5	19.9	24.5	23.8	10.0
• 2 performances	593	43.9	50.8	52.7	45.0	37.5	37.9	36.0	47.0	54.0	38.0	37.2
• 3 performances	226	16.7	30.0	10.9	22.0	9.0	14.8	14.7	18.5	13.3	26.9	24.0
• 4 performances	66	4.9	9.5	2.1	5.8	2.2	5.5	3.6	5.4	2.2	1.5	14.7
• 5 performances	17	1.3	2.1	1.0	2.4	1.1	1.8	.0	.4	1.3	1.5	1.5
• 6 performances	7	.5	1.2	.0	.9	.0	.0	.0	1.3	.0	.0	1.5
• 7 performances	0	.0	.0	.0	.0	.0	.0	.0	.0	.0	.0	.0
• 8 or more performances	13	1.0	1.8	.0	.0	1.7	1.8	.0	.4	1.7	1.5	1.5
• NA	109	8.2	.9	10.9	7.3	17.0	7.4	8.0	6.3	2.6	6.3	8.5
T-15. Schools which present the "class play":	663	49.0	37.3	40.6	50.9	50.5	57.4	57.3	48.8	55.8	46.0	24.0
T-16A. Average production expense budget for musical plays:												
• Up to $150	146	10.7	4.9	9.8	8.8	6.8	5.5	15.4	9.0	15.6	15.8	11.6
• $151-$300	104	7.6	7.6	12.0	7.8	3.9	11.1	6.6	9.0	8.4	6.3	4.6
• $301-$500	86	6.3	12.8	3.2	8.8	3.9	7.4	5.8	5.4	7.5	3.1	8.5
• $501-$1,000	113	8.3	20.5	8.7	11.2	6.2	5.5	2.2	11.3	7.1	12.6	10.0
• $1,001-$2,500	70	5.1	13.5	4.3	6.8	3.4	4.6	2.2	6.7	3.5	4.7	9.3
• $2,501 plus	29	2.1	5.2	1.0	4.4	.5	.0	.7	3.6	1.3	1.5	3.8
• NA	799	59.0	36.1	59.3	51.9	75.0	64.8	66.9	53.8	56.2	55.5	51.1
T-16B. Average production expense budget for non-musical full length plays:												
• Up to $150	594	43.9	26.0	39.5	34.8	43.1	44.4	52.9	40.2	55.8	53.9	33.3
• $151-$300	273	20.1	37.9	20.8	22.5	16.4	18.5	11.7	25.7	18.3	11.1	29.4
• $301-$500	106	7.8	19.0	12.0	13.2	2.8	7.4	5.1	8.5	4.0	9.5	10.8
• $501-$1,000	43	3.1	8.0	3.2	5.3	1.1	1.8	2.2	4.0	2.2	3.1	4.6
• $1,001-$2,500	14	1.0	2.1	4.3	2.4	.5	.0	.7	.4	.8	.0	.0
• $2,501 plus	1	.0	.0	.0	.4	.0	.0	.0	.0	.0	.0	.0
• NA	321	23.7	7.0	19.7	21.0	35.7	27.7	27.2	20.8	18.7	22.2	21.7

T-17. Profits from play production program usually go back into theatre program:												
• Yes	483	35.7	58.4	38.4	29.4	30.1	37.0	33.8	43.4	31.2	36.5	46.5
• No	447	33.1	17.1	23.0	33.8	26.7	36.1	33.8	30.3	47.3	42.8	19.3
• Sometimes	237	17.5	19.9	19.7	22.5	15.9	16.6	17.6	16.2	15.6	15.8	17.0
• NA	185	13.7	4.6	18.4	14.1	27.2	10.1	14.6	9.9	5.8	4.7	15.5
T-18A. Students are given opportunity to direct plays:												
• Frequently	185	13.5	23.9	16.4	13.7	11.9	10.1	15.4	15.3	11.6	14.2	13.9
• Occasionally	607	44.9	66.1	47.2	48.0	38.6	45.3	34.5	47.9	43.7	49.2	51.9
• Never	460	34.0	9.5	28.5	30.3	38.0	30.5	43.3	31.2	40.1	31.7	26.3
• NA	102	7.5	.6	7.6	7.8	11.3	13.8	6.6	5.4	4.4	4.7	7.7
T-18B. Students are given opportunity to design sets, lighting, costumes, etc.:												
• Frequently	592	43.8	64.5	48.3	46.0	43.7	46.2	42.6	43.8	37.0	42.8	48.0
• Occasionally	534	39.5	33.6	36.2	36.2	34.0	31.4	40.4	42.9	45.0	53.9	37.2
• Never	137	10.1	.9	6.5	10.2	12.5	10.1	11.7	8.1	13.8	3.1	7.7
• NA	89	6.6	.9	8.7	7.3	9.6	12.0	5.1	4.9	4.0	.0	6.9
T-18C. Students are given opportunity to have "live" stage productions of scripts they have written:												
• Frequently	95	7.0	11.6	7.6	9.3	7.9	5.5	6.6	9.5	3.1	4.7	6.9
• Occasionally	482	35.7	54.4	45.0	41.1	36.3	38.8	30.1	31.6	27.2	42.8	40.3
• Never	666	49.3	31.5	41.7	40.6	42.6	45.3	55.8	51.5	63.8	50.7	43.4
• NA	109	8.1	2.4	5.4	8.8	13.0	10.1	7.3	7.2	5.8	1.5	9.3
T-20. Effect of high royalties on selection of a play for production:												
A. Never prevents selection	269	19.9	--	24.1	30.3	12.5	19.4	8.8	21.7	18.3	15.8	24.0
B. Sometimes influences selection	540	39.9	--	42.8	33.8	34.6	37.9	41.9	44.7	45.0	39.6	37.2
C. Frequently prohibits selection	438	32.4	--	25.2	25.4	36.9	36.1	41.9	27.6	34.3	41.2	29.4
• NA	104	7.8	--	7.6	9.7	15.9	6.4	7.3	5.8	2.2	3.1	9.3

	NATIONAL: ALL SCHOOLS		ALL "AA" SCHOOLS	REGION #1	REGION #2	REGION 3	REGION 4	REGION 5	REGION 6	REGION 7	REGION 8	REGION 9
T-21. Method of compensating teacher for work in play production:	No.	%	%	%	%	%	%	%	%	%	%	%
A. Reduction in classroom teaching load	56	4.1	8.9	7.6	6.8	3.9	6.4	2.2	4.0	.8	3.1	3.8
B. Extra financial compensation	713	52.7	70.3	45.0	55.8	11.3	30.5	29.4	76.0	76.7	74.6	60.4
C. Combination of extra financial compensation & reduction in teaching load	34	2.5	7.3	4.3	2.9	3.4	1.8	2.9	2.2	2.2	.0	1.5
D. No special compensation	491	36.3	12.8	36.2	28.9	73.8	56.4	61.7	14.9	18.3	20.6	28.6
• NA	58	4.3	.6	6.5	5.3	7.3	4.6	3.6	2.6	1.7	1.5	5.3
*T-22. Schools participating in competitive drama contests:												
A. Local	285	21.1	--	14.2	12.7	15.3	34.2	28.6	12.6	33.0	25.3	19.3
B. State	265	19.6	--	14.2	10.2	16.4	25.9	30.8	10.4	32.5	34.9	10.8
C. District, regional or sectional	414	30.6	--	15.3	11.7	30.6	35.1	55.8	20.3	51.3	47.6	13.9
D. Do not participate	726	53.7	--	65.9	69.1	53.4	51.8	30.8	68.3	36.6	31.7	62.0

* Percentages total more than 100%; multiple answers were possible.

*T-23 Schools participating in non-competitive drama festivals:												
A. Local	147	10.9	--	14.2	11.2	7.9	12.0	9.5	7.6	11.6	7.9	17.8
B. State	52	3.8	--	2.1	1.9	5.1	10.1	5.1	1.8	1.7	6.3	5.4
C. District, regional or sectional	104	7.7	--	3.2	6.3	6.8	9.2	11.0	5.8	10.7	11.1	5.4
D. Do not participate	958	70.9	--	75.8	71.0	71.0	67.5	66.1	81.9	66.9	63.4	65.8

* Percentages total more than 100%; multiple answers were possible.

T-24A. Teacher's attitude about competitive play contests:												
• Approve	790	58.4	--	53.8	51.9	52.8	62.0	77.2	56.1	65.1	57.1	49.6
• Disapprove	258	19.1	--	28.5	26.4	16.4	15.7	7.3	17.6	17.8	20.6	23.2
• No opinion	247	18.3	--	15.3	16.6	21.5	18.5	13.2	23.0	15.1	17.4	20.9
• NA	57	4.2	--	2.0	4.8	9.0	3.7	2.2	3.1	1.7	4.7	6.2

T-24B. Teacher's attitude about non-competitive play festivals:												
• Approve	916	67.8	--	70.3	67.6	64.2	66.6	72.7	65.6	67.4	69.8	69.7
• Disapprove	58	4.3	--	5.4	6.8	3.9	3.7	2.2	1.8	4.9	6.3	4.6
• No opinion	292	21.6	--	20.8	19.6	19.8	25.0	19.8	27.6	21.8	19.0	17.0
• NA	86	6.4	--	3.1	5.8	11.8	4.6	5.1	4.9	5.8	4.7	8.5
T-25. Schools touring productions to other schools, parks, community centers, etc:												
• Frequently	57	4.2	9.5	5.4	5.3	2.2	3.7	5.8	3.6	.8	4.7	9.3
• Occasionally	320	23.6	44.3	26.3	27.9	15.3	24.0	26.4	23.9	16.5	30.1	31.7
• Never	926	68.4	44.6	59.3	62.7	76.7	70.3	63.2	69.6	81.2	63.4	55.0
• NA	49	3.6	1.5	8.6	3.8	5.6	1.8	4.3	2.7	1.3	1.5	3.8
T-26. Schools taking organized groups of students to see plays by:												
A. College or university theatre companies	800	59.2	80.7	60.4	64.7	57.3	60.1	47.7	60.1	58.0	53.9	65.8
B. Community theatre companies	467	34.5	54.4	40.6	41.1	38.0	33.3	33.0	35.7	16.9	28.5	48.8
C. Professional theatre companies	628	46.4	70.9	64.8	67.6	42.6	43.5	35.2	51.5	29.4	20.6	52.7
FACTS ABOUT CURRICULAR PROGRAMS												
T-27, Schools offering a general overview course in theatre:	362	26.8	65.7	29.6	29.4	24.4	24.0	23.5	29.4	19.1	23.8	39.5
T-27. Of those answering "YES":												
A. Length of course												
• Half year	184	50.8	41.9	40.7	50.0	41.9	50.0	31.3	55.4	74.4	33.3	56.9
• Full year	170	47.0	55.8	48.1	45.0	53.5	46.2	71.9	43.1	25.6	66.7	45.1
B. Number of class meetings per week												
• 1 meeting	14	3.9	2.8	14.8	5.0	.0	.0	3.1	4.6	7.0	.0	2.0
• 2 meetings	17	4.7	6.0	18.5	10.0	.0	.0	.0	6.2	7.0	.0	.0
• 3 meetings	27	7.5	6.5	22.2	3.3	4.7	3.8	6.3	9.3	18.6	.0	5.9
• 4 meetings	30	8.3	7.0	25.7	6.7	2.3	11.5	9.4	16.9	2.3	.0	5.9
• 5 or more meetings	274	75.7	77.7	29.6	75.0	88.4	88.5	90.6	69.2	69.8	100.0	96.1
C. Course given credit equal to other academic disciplines	322	89.0	90.2	70.4	75.0	81.4	92.3	90.6	95.4	100.0	93.3	100.0
D. Schools allowing election of this course in lieu of a required academic course	134	37.0	38.6	55.6	25.0	23.2	46.2	31.3	32.3	32.6	53.3	56.9

	NATIONAL: ALL SCHOOLS		ALL "AA" SCHOOLS	REGION #1	REGION #2	REGION #3	REGION #4	REGION #5	REGION #6	REGION #7	REGION #8	REGION #9
	No.	%	%	%	%	%	%	%	%	%	%	%
T-28. Schools offering a course in basic acting:	237	17.5	42.8	15.3	14.7	11.3	17.5	17.6	15.8	9.3	15.8	49.6
T-28. Of those answering "YES":												
A. Schools requiring as prerequisite the completion of an overview course in theatre	44	18.6	24.3	21.4	10.0	15.0	15.8	25.0	22.9	19.0	30.0	17.2
B. Length of course												
• Half year	80	33.8	31.4	50.0	36.7	15.0	36.8	20.8	45.7	66.7	10.0	25.0
• Full year	125	52.7	55.0	35.7	50.0	60.0	63.2	70.8	31.4	28.6	70.0	62.5
C. Number of class meeting per week:												
• 1 meeting	10	4.2	.0	7.1	10.0	5.0	10.5	.0	.0	.4	1.5	.7
• 2 meetings	13	5.5	7.9	14.3	13.3	.0	.0	.0	8.6	19.0	.0	.0
• 3 meetings	21	8.9	6.4	42.9	.0	.0	5.3	16.7	8.6	4.8	20.0	6.3
• 4 meetings	14	5.9	7.9	21.4	.0	5.0	5.3	.0	17.1	.0	.0	3.1
• 5 or more meetings	171	72.2	70.7	28.6	66.7	85.0	78.9	83.3	48.6	66.7	70.0	81.3
D. Course given credit equal to other academic disciplines	183	77.2	75.7	71.4	56.7	70.0	84.2	91.7	74.3	90.5	100.0	76.6
*E. Schools offering an advanced acting course	78	5.8	18.7	5.4	2.4	2.2	5.5	5.1	3.6	1.3	6.3	27.9

* National percentage computed on total sample of 1,352 respondent schools.
"AA" percentage computed on total sample of 327 schools rated "AA".
Regional percentages computed on number of respondent schools in each region.

	No.	%	%	%	%	%	%	%	%	%	%	%
T-29. Schools offering course in technical theatre:	111	8.2	23.5	6.5	8.8	3.4	4.6	8.0	9.0	4.4	12.6	20.9
T-29. Of those answering "YES":												
A. Schools requiring as prerequisite the completion of an overview course in theatre	17	15.3	20.8	16.7	11.1	16.7	20.0	9.1	5.0	40.0	.0	22.2
B. Length of course												
• Half year	44	39.6	40.3	66.7	38.9	50.0	60.0	18.2	50.0	60.0	25.0	25.9
• Full year	49	44.1	49.4	33.3	27.8	16.7	20.0	63.6	30.0	40.0	62.5	66.7

C. Number of class meetings per week												
• 1 meeting	5	4.5	3.9	.0	16.7	.0	.0	.0	5.0	.0	.0	3.7
• 2 meetings	8	7.2	7.8	33.3	16.7	.0	.0	.0	5.0	10.0	.0	3.7
• 3 meetings	18	16.2	10.4	83.3	.0	33.3	20.0	45.5	10.0	.0	12.5	7.4
• 4 meetings	5	4.5	5.2	.0	.0	.0	.0	.0	10.0	.0	12.5	7.4
• 5 or more meetings	70	63.1	64.9	16.7	55.6	33.3	60.0	81.8	60.0	90.0	50.0	74.1
*D. Schools offering an advanced course in technical theatre	17	1.3	14.3	2.1	.9	1.7	.0	.7	1.3	.0	.0	4.6

* National percentage computed on total sample of 1,352 respondent schools. "AA" percentage computed on total sample of 327 schools rated "AA". Regional percentages computed on number of respondent schools in each region.

FACTS ABOUT FACILITIES FOR THEATRE PROGRAMS

	No.	%**	%**	%**	%**	%**	%**	%**	%**	%**	%**	%**
*T-31. Facilities used for theatre classes:												
A. Regular classroom	438	89.8	53.5	40.4	44.5	48.1	74.6	55.2	55.9	45.1	70.7	52.5
B. Special theatre classroom	104	21.3	23.2	13.5	11.8	7.7	5.6	17.2	12.5	9.0	9.8	23.8
C. Theatre reserved primarily for performing arts	134	27.5	21.7	26.9	13.4	17.3	16.9	14.9	16.2	6.5	22.0	21.8
D. Multi-purpose auditorium, cafetorium, auditorium/gymnasium	276	56.5	27.8	28.8	37.0	27.9	47.9	32.2	25.0	39.3	29.3	31.7
E. Other	52	10.7	6.4	1.9	4.2	6.7	9.9	10.3	5.9	3.3	9.8	6.9

* Percentages total more than 100%; multiple answers were possible.
** Percentages computed on number of respondents nationally or in each region reporting that theatre courses are offered in their schools.

	No.	%**	%**	%**	%**	%**	%**	%**	%**	%**	%**	%**
*T-32. Facilities used for play production and performance:												
A. Multi-purpose auditorium	541	43.4	38.8	40.2	50.8	47.6	43.6	55.0	28.7	38.1	38.7	32.8
B. Theatre reserved primarily for performing arts	227	18.2	33.6	23.0	20.3	15.1	16.8	13.2	18.5	10.8	25.8	22.4
C. Cafetorium	93	7.5	8.6	10.3	3.0	8.4	8.9	7.0	7.4	3.1	1.6	17.6
D. Combination auditorium/gymnasium	425	34.1	19.9	26.4	22.3	18.7	33.7	20.2	44.9	49.8	35.5	28.7
E. Special theatre classroom	53	4.3	10.1	5.7	4.6	1.8	2.0	5.4	6.0	.4	3.2	8.8
F. Other	117	9.4	9.5	10.3	8.6	7.8	9.9	8.5	7.9	7.6	6.5	15.2

* Percentages total more than 100%; multiple answers were possible.
** Percentages computed on number of respondents nationally or in each region reporting that plays are produced in their schools.

	NATIONAL: ALL SCHOOLS		ALL "AA" SCHOOLS	REGION #1	REGION #2	REGION #3	REGION #4	REGION #5	REGION #6	REGION #7	REGION #8	REGION #9
T-33. Years since school's principle facility for theatrical production was constructed or underwent major renovation:	No.	%	%	%	%	%	%	%	%	%	%	%
A. 1-4 years ago	249	1[illegible]	24.8	32.9	13.7	17.6	23.1	18.3	16.7	15.6	19.0	20.1
B. 5-9 years ago	249	18.4	21.4	21.9	20.0	21.0	18.5	22.0	14.9	15.6	14.2	18.6
C. 10-14 years ago	258	19.1	20.8	14.2	21.5	17.0	14.8	16.1	16.2	24.1	20.6	23.2
D. 15-19 years ago	117	8.6	6.7	3.2	9.3	8.5	5.5	9.5	9.0	12.0	11.1	5.4
E. 20-29 years ago	101	7.4	6.7	8.7	8.3	3.9	10.1	7.3	6.7	8.4	4.7	8.5
F. 30-39 years ago	115	8.5	8.0	2.1	8.8	6.8	10.1	9.5	14.0	7.1	12.6	3.1
G. 40-49 years ago	60	4.4	4.0	.0	5.3	3.4	1.8	1.4	6.3	6.6	4.7	5.4
H. 50 or more years ago	44	3.3	1.5	7.6	1.9	2.2	2.7	2.2	4.5	2.2	6.3	3.1
• NA	159	11.8	6.1	7.6	9.8	19.3	12.9	11.7	9.9	8.0	6.3	12.4
*T-34. School's facilities for play production and performance:												
A. Equipment for dimming lights	810	59.9	84.0	75.8	71.0	47.1	57.4	48.5	61.0	57.1	57.1	66.6
B. Twelve or more spotlights	519	38.4	61.4	42.8	44.1	32.9	38.8	27.2	34.8	38.8	42.8	48.0
C. Equipment for flying scenery	241	17.8	31.4	26.3	23.5	9.6	15.7	17.6	19.0	12.9	23.8	19.3
D. Total wing space approximately equal in area to stage space	303	22.4	29.6	27.4	26.4	21.5	24.0	14.7	21.7	23.2	22.2	20.1
E. Scenery & properties construction shop	186	13.7	22.3	17.5	16.6	11.9	8.3	14.7	14.4	11.1	12.6	16.2
F. Dressing rooms	508	37.6	45.2	36.2	28.9	43.1	39.8	51.4	36.6	33.4	42.8	34.1
G. Costume storage space	494	36.5	51.3	45.0	39.2	26.7	31.4	38.2	35.7	37.9	36.5	41.0
H. Scenery & properties storage space	674	49.9	62.7	48.3	57.3	36.9	45.3	47.0	57.9	54.4	50.7	41.0

* Percentages total more than 100%; multiple answers were possible.

*T-35. Teacher's choices of items for strengthening his total theatre program:	No.	%	Rank	%	R	%	R	%	R	%	R	%	R	%	R	%	R	%	R	%	R
A. Opportunities for theatre teacher(s) to participate in training programs with accomplished theatre practitioners	445	32.9	7	--	36.2	4	33.3	5.5	33.5	5.5	36.1	5	36.0	6	33.4	6	29.0	7	30.1	7	30.2	6
B. More opportunities for students to attend outstanding theatrical productions	488	36.1	4	--	31.8	6.5	32.8	7	36.9	4	37.0	4	36.7	5	34.3	5	42.4	3.5	38.0	3.5	32.5	4
C. More funds available for play production activities	544	40.2	3	--	34.0	5	39.7	3.5	42.0	3	40.7	3	41.1	3	44.7	3	36.6	5	31.7	5.5	44.1	3
D. Additional theatre-trained faculty	479	35.4	5	--	31.8	6.5	33.3	5.5	33.5	5.5	32.4	7	38.9	4	34.8	4	42.4	3.5	38.0	3.5	30.2	6
E. Improved facilities for play production and theatre classes	843	62.4	1	--	58.2	1.5	62.7	1	47.1	1	62.0	1	61.0	1	66.9	1	66.9	1	60.3	1	72.0	1
F. Opportunities for students to participate in workshops or seminars guided by accomplished theatre practitioners	462	34.1	6	--	40.6	3	39.7	3.5	32.9	7	33.3	6	33.8	7	32.5	7	32.5	6	31.7	5.6	30.2	6
G. Expansion (or introduction) of theatre courses into school curriculum	715	52.9	2	--	58.2	1.5	58.8	2	45.4	2	50.0	2	52.9	2	53.8	2	55.3	2	47.6	2	48.8	2
H. Opportunities for students to work with local, "out-of-school" theatre organizations	202	14.9	8	--	20.8	8	17.1	8	13.6	8	12.0	8	16.9	8	12.6	8	12.0	8	17.4	8	17.0	8

* Percentages total more than 100%; multiple answers were possible.

T-36. Teacher's ranking of cooperation given for school's total theatre program by:																					
A. School administration	4.03	1	--	--	4.13	1	4.13	1	4.24	1	4.22	1	3.93	1	3.84	1	4.00	1	3.79	1	3.97	1
B. Other faculty members	3.48		--	--	3.54	3	3.52	3	3.75	3	3.74	1	3.37	3	3.27	3	3.47	3	3.36	3	3.37	3
C. General student body	3.64	2	--	--	3.71	2	3.84	2	3.76	2	3.72	3	3.66	2	3.51	2	3.64	2	3.41	2	3.49	2
D. General community	3.26	4	--	--	3.31	5	3.30	4	3.22	4	3.36	4	3.26	4	3.15	4	3.38	4	3.20	4	3.08	4
E. Local community theatre (if there is one)	3.02	5	--	--	3.43	4	2.72	5	3.02	5	2.97	5	3.13	5	2.97	5	3.29	5	2.80	5	2.84	5

	NATIONAL: ALL SCHOOLS		ALL "AA" SCHOOLS		REGION #1		REGION #2		REGION #3		REGION #4		REGION #5		REGION #6		REGION #7		REGION #8		REGION #9	
T-37. Teacher's ranking of reasons for including theatre courses and play production activity in high school:	Mean Score	Rank	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R	M-S	R
A. To identify and develop talent in the theatre arts	2.74	5	2.71	5	2.38	6	2.71	5	3.17	4	2.69	4	3.05	4	2.79	4	2.60	5	2.61	4	2.49	5
B. To provide experiences which will help increase the student's understanding of others	4.43	2	4.36	2	4.11	2	4.32	2	4.37	2	4.66	2	4.61	2	4.39	2	4.52	2	4.65	2	4.33	2
C. To enable students to grow in self confidence and self-understanding	5.09	1	5.01	1	4.96	1	5.06	1	5.17	1	5.11	1	5.19	1	4.96	1	5.16	1	5.23	1	5.01	1
D. To develop taste for the appreciation of excellence in theatre	3.74	3	3.86	3	3.83	3	3.80	3	3.71	3	3.90	3	3.55	3	3.79	3	3.66	3	3.73	3	3.76	3
E. To provide students with a profound experience of theatre art	2.78	4	2.89	4	3.40	4	3.03	4	2.47	5	2.46	5	2.47	5	2.70	5	2.81	4	2.44	6	3.11	4
F. To provide instruction so that students can eventually participate in theatre as a leisure-time activity	2.36	6	2.26	6	2.52	5	2.24	6	2.35	6	2.29	6	2.17	6	2.45	6	2.38	6	2.60	5	2.41	6

*T-38. Services desired from a professional association in theatre:	No.	%	Rank	%	R	%	R	%	R	%	R	%	R	%	R	%	R	%	R	%	R	%	R
A. Regular information about imaginative theatre programs in other high schools	675	49.9	1	--		52.7	1	50.4	1	47.7	1	38.8	4	47.0	1	52.4	1	47.7	3	46.0	2.5	62.7	1
B. Play lists and evaluations of new plays for high school	612	45.3	2	--		35.1	5	44.1	2.5	45.4	2	41.6	2	43.3	2	46.1	2	54.4	1	55.5	1	36.4	4
C. Information about how to produce and direct specific plays	465	34.4	5	--		27.4	6	38.2	5	39.7	4	31.4	5.5	38.9	4	24.4	7	39.2	4	46.0	2.5	26.3	7
D. Information about methods of simplified scenic and costume design	581	43.0	3	--		45.0	3	39.7	4	43.1	3	41.6	2	41.1	3	44.3	3	50.0	2	36.5	4	37.9	3
E. Conferences, seminars, workshops related to theatre education and production	541	40.0	4	--		51.6	2	44.1	2.5	35.7	5	41.6	2	38.2	5	38.9	4	38.3	5	33.3	5	39.5	2
F. Information about new developments in directing and acting techniques	367	27.1	7	--		40.6	4	28.9	6	19.8	7	31.4	5.5	28.6	7	25.7	6	22.7	7	30.1	6	27.9	6
G. Abstracts of recent educational theatre research findings	112	8.3	8	--		9.8	8	9.3	8	3.9	8	7.4	8	7.3	8	9.0	8	6.2	8	14.2	8	12.4	8
H. Information about textbooks and publications of value to high school theatre teachers and students	390	28.8	6	--		26.3	7	27.9	7	31.2	6	28.7	7	33.8	6	26.2	5	28.1	6	29.9	7	30.2	5

* Percentages total more than 100%; multiple answers were possible.

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